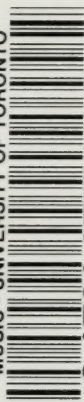


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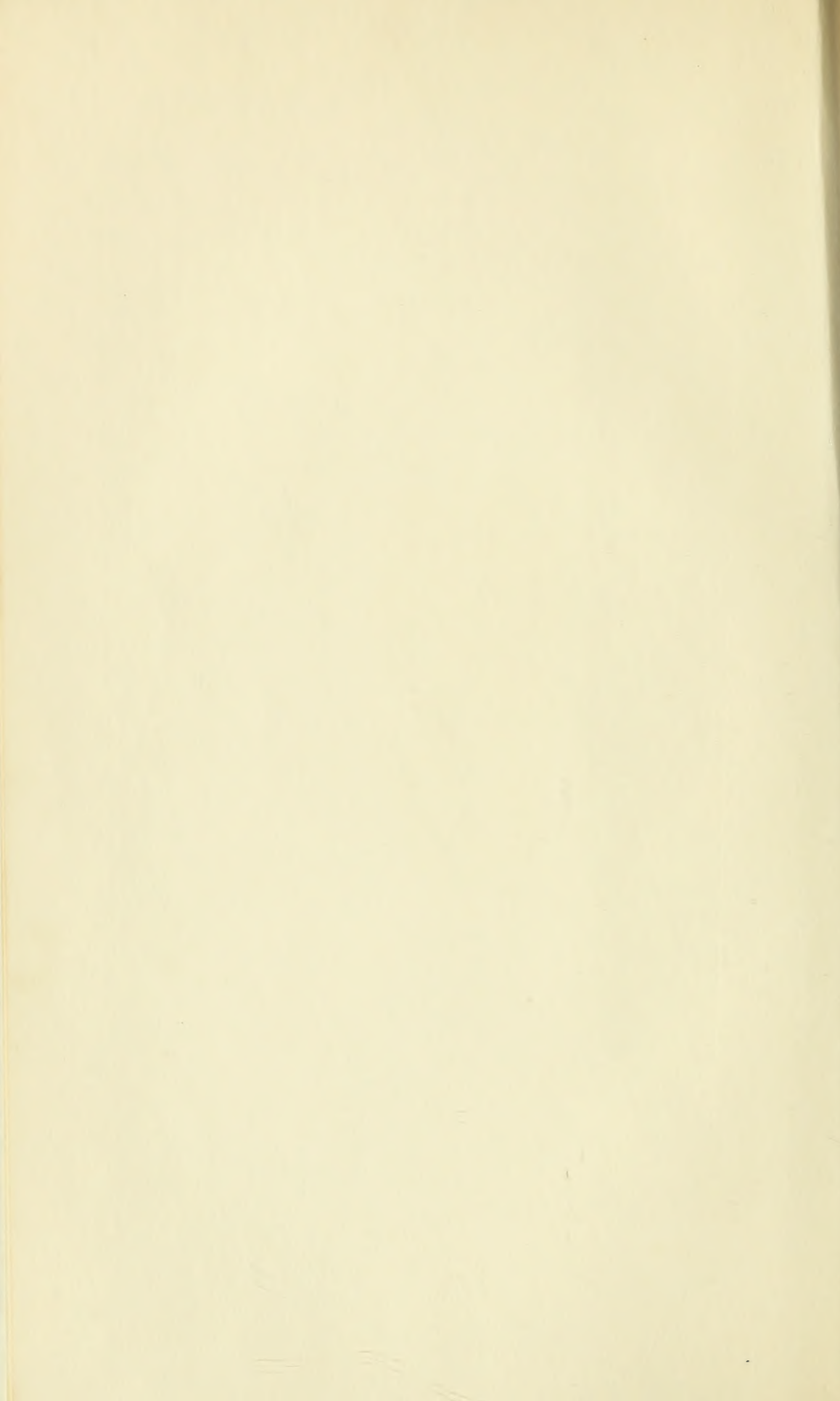
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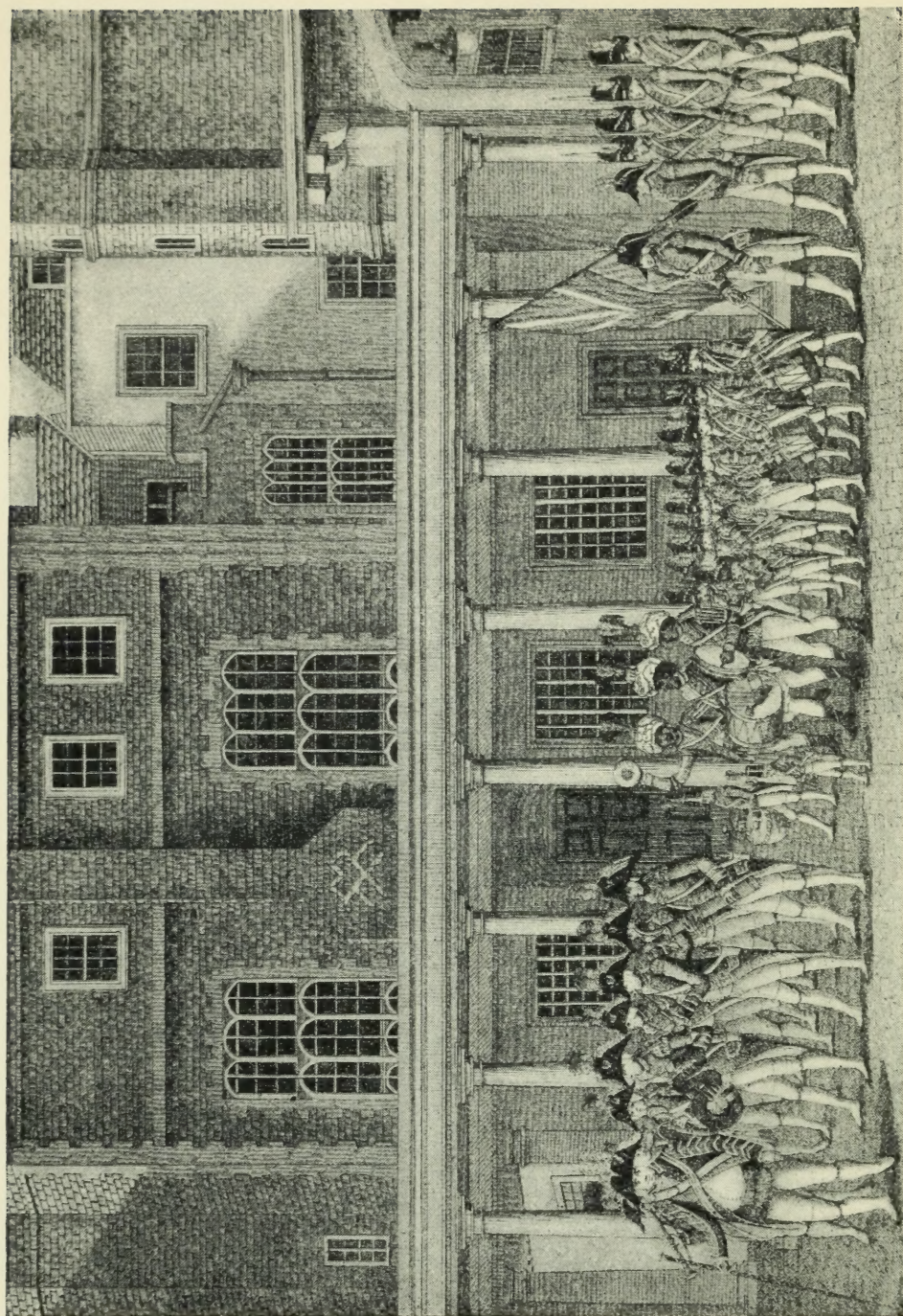
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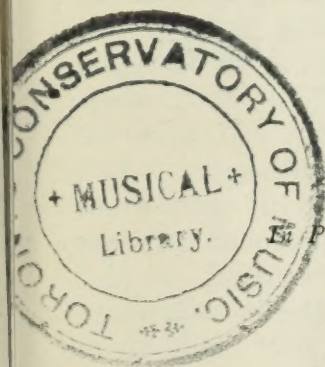
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THE MILITARY BAND

BY
GEORGE MILLER,

M.V.O., MUS. BAC. CANTAB., L.R.A.M.

BANDMASTER, PORTSMOUTH DIVISION OF THE ROYAL MARINES.



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“Among all the sciences this [Music] is the more commendable, pleasing, courtly, mirthful and lovely. It makes men liberal, cheerful, courteous, glad, and amiable—it rouses them to battle—it exhorts them to bear fatigue, and comforts them under labour; it refreshes the mind that is disturbed, chases away headache and sorrow, dispels the depraved humours, and cheers the desponding spirits.”

BEDE.

THE MILITARY BAND.

FIFTY years ago the soldier did not interest anybody, and it was only "when the drums began to roll" that he was even remembered. He lived and worked in prison-like barracks, entirely shut off from the rest of the world by a high brick wall surmounted by *chevaux de frise*, and with a prejudice on top of all.

The bands of that time were good, quite as good on the average as they are to-day, but were seldom heard except on duty; the musicians were as isolated, socially, as the private soldiers, and the bandmaster himself was regarded rather as a "musical curiosity" than as a musician. But the wonder-age has altered all that: the walls are down, the *frise* melted, even the prejudice has disappeared; the soldier now lives his life openly, and goes about his work from morning till night for all the world to see, and when his day's work is done, becomes, if he chooses, a civilian. The civilian, for patriotic reasons, and attracted by the manly, play-like work of the soldier, himself becomes a soldier in his spare time, and so the two meet in a common citizenship. As with the rank and file, so it ought to be with musicians, and it is incumbent upon the military side to appreciate the increasing interest that is being taken in military music, and to encourage such a very desirable state of things. "It is becoming more and more necessary that military musicians should be in accord and touch with the musical profession, and should have some *real* interest as regards what is occurring in the musical world; *and unless this is so, we may look in vain for any real improvement.*"*

What more interesting sight is there than that of the King's Guard as it passes down the avenue in St. James's Park on a summer morning?

* Colonel Shaw-Hellier, Commandant of the Royal Military School of Music, wrote these words. The italics also are his.

A long familiarity with the sight may have made a Londoner himself somewhat *blasé* and indifferent; possibly the connection with the Soldiers' Memorial in Waterloo Place, if he thought at all, would excite his fancy first. But the intelligent Maori would probably be attracted more by the Drum Major, and ask why is he such a fine big fellow compared with the remainder? Also, why does he, with the musicians who immediately follow him, wear so much gold lace and gaudiness, and be so distinguished in point of dress from the officers and the soldiers of the guard?

The distinction in dress, though sufficiently remarkable even now, is nothing compared with what it was in former times. Old prints prove that the musicians' tunics used to be not only of a different pattern, but even of a different colour from those of the soldiers, whilst their head-dress was enough to excite even feminine envy as a marvel of feathery decoration. Even that "lethal weapon" worn by bandsmen, the identical short sword of the heroes of antiquity, has its significance, being clearly meant for ornament only. It was never at any time of use without the shield, and our bandsmen do not carry a shield!

The deductions are that musicians were intended to be easily recognizable at sight, also that they were not fighters; and History furnishes the reason. Nowadays, parleying with the enemy is "told to the Marines"; and their method of doing it is described by Rudyard Kipling:—

"And after, I met 'im all over the world,
A-doing all kinds o' things,
Like landin' hisself with a Gatling gun
To talk to them 'eathen Kings."

But before the age of "villainous saltpetre," and Marines, combatants were more circumspect and courteous, and much "parleying" was done before a single blow was struck.* Parleying was a science in itself. The language and manners of the soldier (of that period of course) were unsuitable, and it would have been unbecoming, as well as distasteful to the

* The siege of Portsmouth by the Parliamentary forces occupied three weeks, from August 12 to September 3, 1642. According to Vicars's account both sides were very active. Parleys and drums and trumpets were in plentiful evidence. Three men were killed and three wounded, which works out at an average of one week's parley to one and a-half killed.

lords, dukes, and other great captains to have parleyed for themselves. "Go bid mine enemy go—hence" would have had only a provoking significance as conveyed by an ignorant soldier. Some veneer, polish, finesse, and courtesy of manner were necessary; a special education was involved, and so there came about the "Serving Brotherhood" of the Heralds, with their satellites, the "trumpets" and the "drums." The perfection of their parleying has passed into a proverb.

It was according to the usages of war, even if not actually a covenant, that their persons should be held sacred. At Agincourt, for instance, King Henry said: "Take a trumpet, herald; ride to the horsemen on yon hill, bid them come down": and the herald and the "trumpet" did as they were told, in perfect safety. The "poys" and the "paggage" had (both) just been killed, according to the irate and disgusted Fluellen, but the enemy's vindictive madness stopped short at the sight of the sleeveless embroidered tabard of the herald. Far from being killed, or badly used in any way, the heralds always had a good time wherever they went. "Here's for thy pains, herald," was the ancient formula; "Prosit" is the modern.

When England instituted a standing Army, the heraldic brotherhood enlisted, some in the cavalry, some in the infantry. In the latter they were rated as a "drum" and a "fyfe." The distinction in dress was still maintained, and that their identity is unmistakable, see "The Military Art of Trayning" (1622), "they shall be Personable men and faithfulle, expert in languages and of Good Reputation, for they are many times employed in Honourable Services as Summoning the Enemy to a parley," &c. Languages was the word as it originally appeared, but by some carelessness the "s" must have dropped out soon afterwards, *vide* Cleveland (1697), "Such company may chance to spoil the swearing, and the *drum-major's oaths*, of bulk unwieldy may dwindle to a fibb," proving that the drum-major, at least, kept up his Good Reputation.

Our concern for the moment, however, was with the uniform, and to show that those curious projections from the shoulder, commonly called "wings," on a musician's tunic, and the singular and distinctive slashings and gold lacings, saying nothing of the Personability and Good Reputation of the bandsmen themselves, have an interesting and honourable origin.

Turning from the musicians' coats, to the "instruments" they carry, one can trace amongst them the cornu and tuba of Trajan,* the zinks and pommers of mediæval Germany, and the shawms and recorders of Old England; and by looking a little deeper still, the keren, shophar, cymbal and triangle of the Hebrews; and following the band and immediately in front of the troops, march

"The spirit-stirring drum and the ear-piercing fife"

unchanged through all the centuries; and unchanging, being already the best marching combination possible, from a soldier's point of view. For where can be found anything to lift the heels like genuine, time-honoured fife-and-drum music



as interpreted by the British drummer?—that Lord of Misrule who juggles with the big-drum sticks, and the smaller but no less important imps who tickle and ruffle, and flam and paradiddle, and double-flam paradiddle in a way that baffles any such poor thing as musical notation. Drum music is an art in itself, separate and apart from anything else. Fife tunes may be noted; but true drum music never. Drum beating is a tradition, and its origin is as obscure as the tunes the fifers play as *canti fermi* for the drummers' "contrapuntal" devices, not only in five, but in fifty times five "species." And then think of the good old tunes, "Larry O'Gaff," "Old Rosin the Beau," "Hills of Glenorchy," "Molly Macintyre," "Kinegad Slashers," "Timour the Tartar," "Paddy Whack,"

* The illustration is taken from the bas-reliefs on the Column of Trajan, at Rome, A.D. 53—117.

“Devil among the Tailors,” “Roaring Jerry,” “Johnnie Cope,” and the rest. Did Beethoven himself ever write anything half so good—for the march? Scotsmen will exclaim against this, for they have bagpipes, and it is only natural, therefore, that they should consider bagpipes the finest music in the world, for any purpose whatever. But let us reason together.

The effect of the full corps of pipers of a Highland regiment on the march is inspiring and very fine indeed; and it certainly touches a spot which no other music in the world can reach. But, like the music of the band, its quality does not lend itself to unlimited drumming. Far from it, as experts—the Edinburgh brothers Glen, for instance—have said that the music of the pipes should be taken neat, without any qualification whatever. The drums and fifes, on the other hand, run perfectly in double harness. Therefore, *as marching music*, bagpipes lose in comparison, for the chanter has a more limited scale than the fife, and the drones cannot compare with the rhythm, humour and dynamic variety of the drums.

EARLY MILITARY MUSIC.

It is very interesting to trace the evolution of the open-air band, particularly as historic material is so fragmentary and disconnected.

Nebuchadnezzar's band is sometimes taken as a starting point, but that was largely “orchestral” in its instrumentation. Moreover, the musical vocabulary of the English Bible is very limited, and the terms applied to musical instruments are apt to prove misleading.

It is better, therefore, to turn to the ancient historians; for there is plenty of evidence to show that wind-instrumental music of some kind or other was very popular in the Heroic age. Contests of heralds and trumpeters were important items in the Olympian Games. The tibia, a pipe of boxwood perforated with lateral holes, was in common use among the Greeks and Romans; and from there being “male and female” (bass and treble), a polyphonic use is implied. The Spartans performed their gymnastic and martial exercises to music, both vocal and instrumental, and it is stated that this practice contributed very much to their success in war, as it enabled them to perform their evolutions

simultaneously and in good order. The Roman tuba (trumpet) and cornu (horn) were, like the "male and female" tibiae (clarinets) of different sizes, and that they also played together on occasion is amply verified. The musicians of the Roman Army even had their Collegium, or Guild, in common with members of other arts and industries, and it is stated that these *collegia* remained in England. So that even our Naval and Military Schools of Music at Eastney and Kneller Hall have their ancient counterparts.



ALTAR OF JULIUS VICTOR.

(From Smith's "Dictionary of Greek and Roman Antiquities.")

For some time after the Roman period, it is difficult to trace anything approaching a system of combination of instruments such as could be called a "band" in the strictly instrumental sense of the word. But there were the Saxon "gleemen," and they used instruments of sorts. There were also the Welsh bards, who combined the offices of musician, poet, historian and herald. Gleemen and bards were found even among the highest in the land, and Alfred the Great was not by any means the only Bardic King in Britain. Besides the bards and gleemen, who represented the musical aristocracy, there were hosts of humbler musicians found in every possible grade of society, all being grouped historically under the generic name of "Minstrels."

The story of English Minstrelsy is admirably told in Chappell's "Popular Music of the Olden Time," wherein Chaucer, the Beverly Minstrels, and other splendid evidence is quoted to prove that instrumental music was cultivated in England during the early Middle Ages more than in any other country in the world.*

During the later Middle Ages, not only successive reigning monarchs and the members of the feudal aristocracy, but all the principal towns in England, supported bands. There were plenty of instruments available. Recorders, fiddles, trombones, oboes, "cornets" (terms to be explained later), shawms, bagpipes, fifes and drums, and numerous instruments of the guitar kind.† Moreover, most of these were made in "sets," usually corresponding to soprano, alto, tenor and bass voices. Nor was there any dearth of music to perform, although of course it was acquired traditionally and played by ear. Dance tunes abounded, stately sarabands and other lofty measures, as well as the more sprightly dances of the country people; whilst by way of varying the "programme" instrumental renderings of carols, madrigals, and other vocal music were available.

Then came the invention of printing, as a blessing to posterity but as a fatal blow to the itinerant minstrel. This picturesque personage, solely depended upon hitherto for the dissemination of musical knowledge, was wanted no longer: society could do without him, and he began to fall into disrepute. Legal records soon afterwards abounded in enactments for keeping wandering musicians in order. These certainly were only the "unemployed"; but that the law should have taken so much trouble with them shows that they were worthy of consideration in some way or other, if only in point of numbers and influence.

A very useful missionary purpose was fulfilled during the 18th Century and half-way through the nineteenth, by the bands which attended country fixtures, such as fairs and wakes. These varied in numbers and importance from the one-man band of the Punch and Judy Show to the full military band attached to "Richardson's."

* See also Kappey's "History of Wind Instrumental Bands" (Boosey & Co.), and Galpin's "Old English Instruments of Music," the latter a much-needed book recently published (1911) by Methuen & Co.

† *Vide* the "Canterbury Tales," Chaucer, 1328-1400, and the "Syntagma Musicum," Prætorius, 1571-1621.

Richardson's Show and kindred touring companies were held in high repute, patronized by county and fashionable people equally as well as by the proletariat. Their bands were kept well up-to-date, and made a practice of contributing to the needs of local bands, a lesson or expert criticism from the bandmaster, new reeds from the bassoon player, and other such valuable services. Then came the deluge, in the shape of the railroad and steam-engine.

A few country fairs and wakes still exist, but in a much-altered phase, and the "important" engagement of the "famous" band of the So-and-So's, at one of these gatherings, is a shadowy allusion to its departed glories.

THE BEGINNING OF THE PRESENT SYSTEM.

Feudal military service led directly to the local or personal militia (the Duke of this or that's regiment), and the formation of the constitutional army in the 17th Century, when the musicians, other than the fife and drum, became the private concern of the regimental officers.

The sums of money which used to be lavished on these private bands were simply shocking, viewed according to modern lights. They were made to vie with one another in extravagance of dress and in peculiarity of constitution. Some bands, like the one depicted on the frontispiece of this book, actually engaged black time-beaters, for which there was very little excuse beyond regimental custom, as their qualifications were simply a sense of rhythm and humour. The connection of black time-beaters with the British Army is interesting. The bands referred to above were those of the Guards and Marines, which have a historic relationship with the City of London. The old "trained bands" used to muster to the music of fifes and drums, and as the musters usually took place on public holidays, a festal character was introduced by the inclusion of men with blackened faces, dressed in a fancy Moorish or Turkish costume. These mummers played not fifes or drums, but usually tambourines, and had the nigger-minstrel-corner-man's roving commission—jumping and dancing about according to their fancy. Of the West Indians attached to the Guards bands, one reads in Parke's Musical Memoirs, "they produced such effect with their tambourines that those instruments afterwards, under

their tuition, became extremely fashionable, and were cultivated by many of those belles of distinction who were emulous to display Turkish attitudes and Turkish graces." *O tempora ! O mores !*

Official recognition came tardily, and bands continued to be regarded as a luxury for the officers rather than a military adjunct until the end of the 18th Century, when bands became recognised as part of regimental and departmental establishments. The *bandsmen* only, however, were then allowed by the State. The instruments and the bandmaster had still to be provided by the officers, and the present writer himself remembers the time when a German bandmaster (and a French cook) formed part of the domestic establishment of every well-ordered *comme il faut* British regiment.* A "German" bandmaster, because the bands of the Prussian army had been systematized and (in 1760) had vastly improved, thanks to the personal interest taken in them by Frederick the Great, "a monarch whose greatness and power in the sciences of war or peace, and no less in music,

* The circumstance under which an entire band of Germans was once engaged for the Guards, is described in Parke's Musical Memoirs:—"The late Duke of York, though not exactly what might be termed a musical amateur, occasioned a great revolution in military music. The bands of the three regiments of Guards, about the year 1783, consisted of only eight performers, viz., two oboes, two clarinets, two French horns, and two bassoons, selected from the King's and patent theatres. They were excellent performers on their several instruments, were hired by the month, and were well paid. They were not attested, and were exempt from all military duties except that of the King's Guard, which they played from the parade at the Horse Guards in St. James's Park to the Courtyard of the Palace one morning, and back again from the Palace to the Horse Guards on the following day. The first idea of having a band of foreigners arose out of the following circumstance:—About the year 1783, the present venerable Lord Cathcart came from one of the regiments of the line to be a lieutenant-colonel in the Coldstream Guards, then commanded by the Duke of York. His lordship not being aware that the engagement of the band of that regiment was very different to that of the marching regiment he had left, on one occasion desired them to attend him and a party of his friends to play during an aquatic excursion he had formed to Greenwich. This being incompatible with their respectable musical engagements, was declined by them; and as the officers (who subscribed to pay the bands of the Guards) became desirous of having one which they could command on all occasions, a letter was by general consent written to the Duke of York, then in Germany, stating their wish; to which His Royal Highness assenting, a band of Germans, on an extended scale, according to the military fashion of that country, was formed by their agents and sent to England to supersede the British musicians."

command the honour and admiration of all." These were Bach's own words. It is well known that the King, on his part, thought equally highly of Bach. Therefore there is every reason to suppose that the old Cantor himself had a hand in fixing the instrumentation,* which employed oboes, horns, bassoons, trumpets, trombones and serpents, in proper proportion. Clarinets were added shortly afterwards.

KNELLER HALL.

There is always a plentiful supply of trained musicians in Continental armies owing to their system of compulsory service. A post in the band is eagerly coveted, as an easier time is found there than in the ranks.

In England, civilian musicians think that they are better off and have more "freedom" in the orchestra of a theatre or a music-hall. This is a matter of indifference to the Army, as it makes musicians for itself.

The Royal Military School of Music at Kneller Hall was established about 1860. The "civilian" bandmasters were gradually superseded, the few which remained until lately having accepted the new conditions and become civilians no longer. There are two classes of students: (1) the "Seniors," who are non-commissioned officers in training for bandmasters; (2) the "Juniors," who are boys or privates in training as musicians. A senior student remains at the school for two or three years. The curriculum is extensive, and by the time the student receives his appointment he is well equipped with all the technical knowledge necessary to start him in the way of becoming a good bandmaster.

BANDS IN THE NAVY.

The musical needs of the Royal Navy are administered by the Royal Naval School of Music at Portsmouth, which

* Bach's son, Philipp Emanuel, was at this time Court Musician and Cembalist to Frederick the Great, with whom he stood in high favour; and the old Cantor lived until 1750!

A love and appreciation of music appears to have been common in "Great" rulers of all ages. Napoleon the Great was a firm believer in the practical value of military music, and expended large sums of money on the improvement of bands in the French Army. Unhappily, however, he did not seek the best advice, and the results were very different from those which Frederick the Great achieved. See also the reference to Alfred the "Great" on page 10.

provides the King's ships with men who are specially trained in arms as well as in music, with a view of general handiness and practical value as part of a ship's complement at all times and under all circumstances. The Royal Naval School of Music is still in its infancy, but already musters about 1,300 men. These are rated as "Musicians, Royal Marines," the bandmasters being selected from the ranks of the School, and holding the grade of Royal Marine warrant- and non-commissioned officers.

A ship is allotted a band of so many musicians according to its classification, the numbers varying from twenty-four on certain flagships to eleven on a third-class cruiser.

Each band is embarked complete in every detail; the musicians are double-handed, and competent to play not only as a wind-band for ceremonial purposes but as a string-band between decks. For landing-party purposes a band is usually augmented by volunteers from the ship's company drummers and buglers; or two or three small bands may join together. Members of this branch of the Corps of Royal Marines who serve in the bands of the fleet, wear a blue uniform. They are in no way connected with the Royal Marine bands hereafter mentioned, which are permanently attached to the several Divisional headquarters.

BANDS IN THE ARMY.

The Royal Artillery, Royal Engineers, and all the Guards bands enjoy special privileges; but the number of musicians allotted by regulation to a regiment of cavalry or a battalion of infantry is in itself altogether insufficient. The proportion appears to be computed at the historic ratio of two per company, as it gives to an infantry battalion a total (band) of twenty, with a corporal, sergeant, and the bandmaster; a certain number of boys being allowed as "improvers." This established *personnel* is increased by volunteers from the ranks, who play with the band when not required on regimental duty; the additional expense thereby incurred being borne by the officers. By these means the band is made up to a good numerical standard, and it is usual to find between 30 and 40 efficient musicians at the head of every regiment.

The establishment of musicians is separate and apart from that of the regimental buglers, drummers, fifers and

bagpipers,* the ancient connection having been severed, in the case of infantry regiments. Cavalry regiments, however, still act according to tradition, and amalgamate the trumpeters and kettle-drummers with the rest of the musical forces. Many Rifle regiments do the same with their "duty buglers."

The Royal Marine Artillery and the four Royal Marine Light Infantry bands have similar privileges to those of the Army "Staff" bands,† except that they derive no direct assistance from Kneller Hall. It is not compulsory for their bandmasters to hold the Army certificate, they have no boy ratings, and the musicians join as such, each band being responsible for its own training.

Of double-handed bands, that of the Royal Artillery has always stood pre-eminent.‡ It has a splendid and unbroken record which dates from the time of the Seven Years' War (1756-1763) when, in imitation of the Prussian Artillery with whom they were associated, the British Artillery officers provided themselves with a band which was capable of playing wind instruments on the march or on parade, and orchestral instruments on other occasions. Chief among the other double-handed bands are those of the Royal Marines and the Royal Engineers. The professional work of the corps to which these bands belong is, so far as relates to military duties which involve the attendance of the band, somewhat different from that of cavalry regiments and infantry battalions. In consequence, ample time and opportunities for practice are afforded, and there is no difficulty in double-handed bands being efficient in both combinations, orchestral and military. String bands, it may be added, are *entirely* supported by the officers.

* Bagpipers are a luxury allowed to Scottish regiments and, equally with the band, are separate from the duty-buglers. Duty-buglers are double-handed. When "off duty," that is to say, sound-signalling duty, they join together and form the drum and fife band for playing on the march. They also play at *réveille*, sunset, and tattoo or watch-setting, thereby perpetuating a very ancient musical custom—*vide* allusions to the "Wayts" in a subsequent chapter.

† The expression "Staff" bands is not authorized; but is commonly used outside official circles to signify those bands which are stationary and have special privileges.

‡ See Farmer's "Memoirs of the Royal Artillery Band."

PURPOSE OF THIS BOOK.

Some of the chapters which follow were embodied in a lecture given by invitation of the Council at the annual conference of the Incorporated Society of Musicians held at Folkestone in 1910. (This fact may be taken as accounting for the more or less "unbuttoned" periods which, throughout the book, sometimes manifest themselves.) The lecture was first suggested by certain members of the I. S. M., who were unable to satisfy themselves on various points by means of existing Military Band text-books. This is easily understood, without disparagement to the said text-books. One gun of a "King George" class of battleship would silence the entire broadside of an old "Victory"; one bombardon of a "King George" class of military band would obliterate the united efforts of any former combination; and neither modern gunnery nor modern instrumentation can be studied with advantage from out-of-date text-books.

The rapid and enormous progress in musical education, and the advancement of popular taste, have effected a remarkable improvement in military bands as well as in the orchestras of the country. There is a demand for technical knowledge of the open-air band which the writer hopes he may possibly help to satisfy from his own long experience. What is known as the "military band" exists not only in the Army but among civilian organizations like those of the London County Council bands, and there is hardly a corner throughout the length and breadth of the country which is not reached by some band or another. Therefore the composer's field is wide; and not only wide, but comparatively easy of exploration.

Formerly, in order to be able to score for wind instruments, it was necessary to be able to play each and every one of them; but happily that is no longer an indispensable condition. Musical instrument makers have recently effected improvements which have obviated nearly all the old-time complications such as difficult "shakes" and cross-fingering on the wood instruments, the use of crooks for horns and trumpets, and even the objectionable features of valve mechanism. Such small matters of detail have been swept away, but it is still necessary to be acquainted with the characteristics of each instrument, its range, tone-colour, and its dynamic possibilities, together with its particular

effect in relation to other instruments both in contrast and in combination. The orchestral writer who thoroughly understands the "wind-band" of the modern orchestra already possesses all the elementary knowledge necessary, as the modern orchestra has now attained to such vast dimensions as to include all the instruments used by British military bands. A common basis of artistic principles is all that is needed.

In offering this book to the public, the writer does not expect to escape criticism. His suggestions will be alleged to be in discordance with the practice of some particular band; or his "score order" may be found at variance with that of some particular band journal. Such things, however, cannot be altogether avoided when neither bands, nor journals, agree in their methods, and "who shall decide when (even) doctors disagree?" A middle course has been steered throughout, no interference with the use of any existing band journals is suggested, and the advice offered is applicable to *all* military bands, however divergent they may be in details of constitution.



ROMAN TRUMPETER.
(From a fictile vase.)

THE MILITARY BAND.

The term "Military Band" explains itself, being that high order of wind-instrumental music associated with the Army and Navy. There is no regular instrumentation prescribed "by authority," and there are only a few military bands which are absolutely alike in every detail. Those which are alike are only so by accident; for no self-respecting British band in the absence of a "General Order" would ever consent to be dictated to on this point. It would much rather play "Britons never, never, never," and die.

A precisely similar thing would happen were an organist to preach on "Specifications." Complete agreement cannot be expected beyond the "foundation stops," and therefore throughout this book a distinction is made between the constituents of the positive "foundation band" and the eclectic "extra instruments."

FLUTES.

Military flutes have, until lately, furnished the first problem which the would-be composer or arranger has had to face. They had misleading names, were of primitive design, of poor tone and, in the case of the larger ones, necessarily imperfect in intonation on account of the holes having to be brought within reach of the fingers. Different flutes were used to suit the different keys of a composition, and old prints show us the ancient flute-player with a bagful of instruments depending from his cross-belt.

The bag has long since disappeared, and old-fashioned military flutes are rapidly following it. They are now generally found in the regimental chest, labelled "Band Fund property not in use," for friend Tommy, 'cutely regardful of the future, plays on a "concert-flute"! He knows that on leaving the Service he would stand no earthly chance of a billet with an experience confined entirely to military flutes of primitive pattern, and therefore he buys a "Boehm" for himself.* Continental band journals provide parts for C flutes and piccolos only, and several English journals now do the same. In the case of journals which still adhere to the old methods, the C flute player transposes his

* For particulars of Boehm mechanism, see article in Grove's Dictionary.

part, finding no difficulty with an instrument that is played as easily in “flats” as in “sharps.” Of course, there are many “absent-minded beggars” left, who are content to blow away



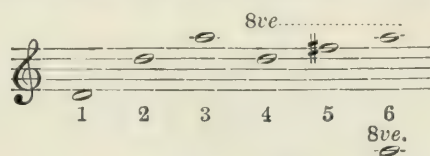
(From an old print in the possession of the Royal Marines, Gosport.)

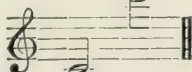
on whatever instrument is “served out” to them, and when it comes to playing from C flute parts, *they* have to transpose. Transposition being involved in either case, it is best to give it to the “absent-minded” one to do, if for no other reason than to make him think a bit.

There is therefore no absolute necessity to consider the flutes and piccolos of the military band as different from those of the orchestra; and all orchestral instruments are in C, for the G flute introduced by Sullivan in "Ivanhoe" did not long remain.

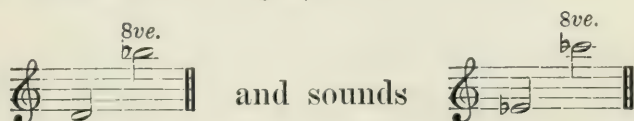
The *clang* or tone-quality of the flute is formed of lower partial tones of fairly equal intensity, giving this instrument a remarkably pure and innocent tone.*

The "harmonic scale" of the flute consists of:—



The actual playable compass is 

but the lowest octave is almost inaudible when played in a wind-band. The range of the military D flat flute is practically the same, as it plays:—



The flute cannot be regarded as a solo instrument, as no combination of wind instruments could be played softly enough for its accompaniment. It is generally used to double the melody in the higher octave in combination with reed instruments, and it is effective also in florid counterpoint:—

BRAHMS (arranged).

Flute in D \flat . 

Bassoons, &c. 

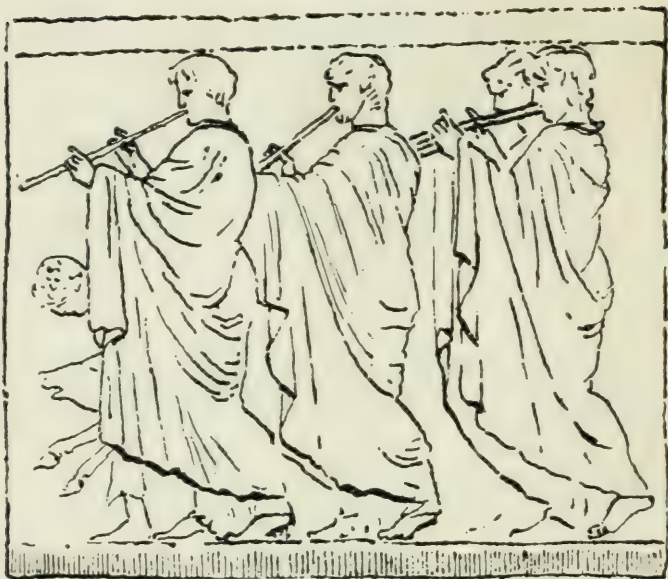


* "The Dorian mood of flutes and soft recorders"—Milton, "Paradise Lost."

It is interesting to note that among ancient varieties of the flute were the "recorders" so frequently mentioned by the poets of the 16th and 17th centuries. They were also called "English flutes" and *flûtes à bec*, being played after the manner of whistles. They were made in choirs or "sets," and were favourite instruments among the Waits and ancient Town bands. Bands composed entirely of "recorders" were not uncommon, and the instrument was not superseded by the *flûte traversière* or "German flute" until comparatively recent times.*



(From an Egyptian Monument.)



(From the frieze of the Parthenon.)

From the above illustrations it will be seen that the "German" claim to the *flûte traversière* was no better than the "English" claim to the *flûte à bec*.

* A further reference to "recorders" is found on page 28. See also Welch's admirable book on the Recorder. (Frowde, 1911.)

PICCOLOS.

The arguments in favour of the universal use of the concert flute do not apply to the concert piccolo. Boehm mechanism becomes too close and complicated when applied to such a small instrument, and without mechanism a piccolo finds a number of flats very foreign to its sharp nature. Many orchestral players, on their own account, use both the C and the D flat piccolos, the latter in such parts as, for example:—



which becomes much easier and also more effective when played on the D flat piccolo, thus:—



As a military band always and of necessity plays in flat keys, the D flat piccolo is the more suitable; but if composers find it more convenient, the C instrument could be written for, and if the publisher did not deal with the transposition the military player, like his orchestral brother, would do it for himself.*

*The terms used throughout this book in speaking of flutes and piccolos are according to the orchestral custom of naming an instrument from the actual pitch of the note the player calls C. Therefore the flute or piccolo whose fingered C sounds D flat is said to be in D flat. The military method is to name an instrument by the actual pitch of the note the player calls D, the contention being that C, regarded as the lowest note, is only reached by added mechanism, and therefore that D is the true fundamental note. The orchestral method, however, is here preferred because of the ever-increasing popularity of flutes with the added length, and the consequent probability that the military method will sooner or later be superseded.

The piccolo nearly resembles the flute in point of compass, but sounds an octave higher than written.



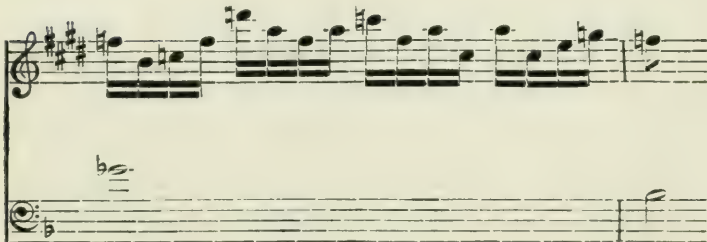
Piccolos are essentially melody instruments, but of course it is not possible to give much expression to notes so high on the band key-board. They are also effective in arpeggiato accompaniments :—

WAGNER. ("Die Walküre.")

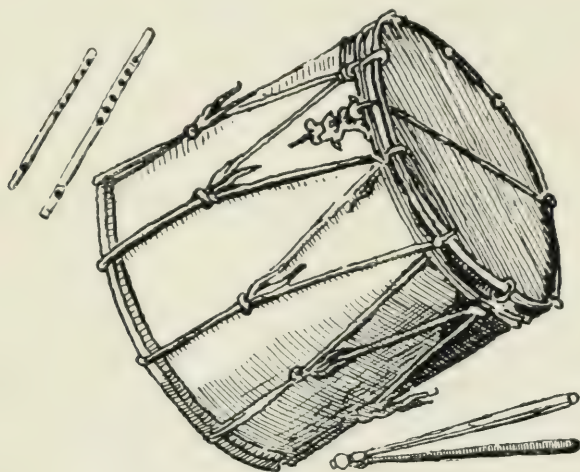
Piccolo in D \flat .



Trombones.

Among ancient varieties of the piccolo are the "Swiss pipes" of Praetorius (1571-1621), who describes them in conjunction with the snare drum as military instruments. *See illustration.*

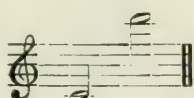


INSTRUMENTS PLAYED WITH A DOUBLE-REED.

These are the oboe, cor-anglais, the heckelphone (or baritone oboe), the bassoon, the double-bassoon, and the sarrusophone. Of these, the oboe and bassoon only are found in the military band. The cor-anglais is too delicate in tone-quality for general use in the open air. The heckelphone can never be used on account of its shape, and the double-bassoon, much as one would like it, is too cumbersome. Sarrusophones were invented specially for military bands, with a view to their superseding oboes and bassoons. They were extensively tried in France, but with only a small measure of success. Their tone is altogether too nasal according to Western ideas; though probably far-Eastern nations (like the Japanese, with their curious ideas of voice-production) would admire them, particularly the *altissimo* variety.

OBOES.

Unlike the flute, which depends entirely upon its shape for the quality of tone, the *clang* of the oboe is very largely affected by the producing influence, the double-reed. In a sense, one hears more "reed" than "oboe." It has a remarkably sweet and sympathetic quality, particularly in the alto variety (the cor-anglais), which is certainly the sweetest and gentlest of all wind instruments. The available compass

of the oboe is  and it sounds as written.

The oboe is very effective as a solo instrument, but should always be supported for open-air purposes by the flute or clarinet. There need be no hesitation over this, as the penetrating quality of the oboe tone stands out well from that of its supporter. As a melody instrument it combines well with flutes, clarinets and flugel-horns, though not so well with trumpets and cornets. A lovely combination is that of the French horn with the oboe at the octave. Oboes are also frequently used with flutes in sustained harmony, thus :—

MENDELSSOHN. ("Meerestille Overture.")



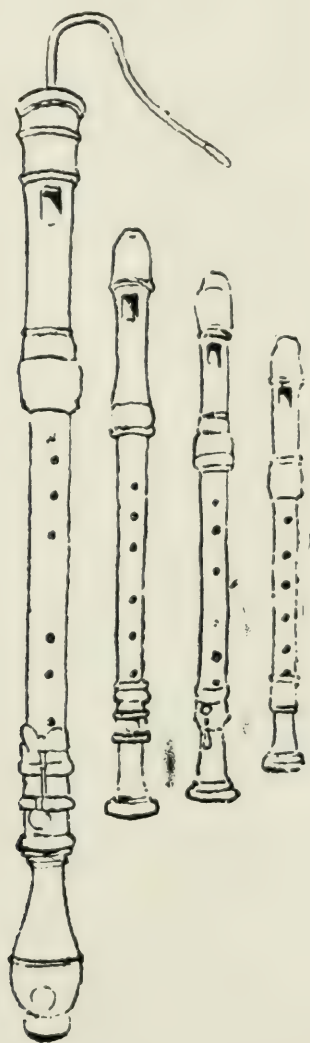
Flutes.
Oboes.

B♭ Cl. *col 8va.*

fz

For many years oboes were the principal instruments in any wind band, for it was not until after Handel's time (1685-1759) that the clarinet became possible in an orchestral sense.

An idea of the oboe's original importance is conveyed by the fact of the bandsmen of the German army being styled "oboeists," and in some instances the bandmaster being called a "staff-oboeist," even to the present day.



THE CHESTER RECORDERS.

The word "Wayt" is sometimes interpreted as a "kind of oboe," therefore a few words on the subject of Wayts may not be out of place here. The word Wayt (*wait, wagt, weyght*) is applied not only to the instrument but also to the player of the instrument, as Shakespeare alludes to a "trumpet" or a "drum," leaving the precise meaning, whether man or instrument, to be determined by the context. No particular instrument can be assigned to an old English "wayt" any more than to the 20th Century German "oboeist" described in the preceding paragraph. Recorders, cornets, hautboys and violins are but a few of the instruments assigned to the wayts, whilst the German *wache*, *thürmer*, are known to have also used brass instruments and primitive clarinets with reeds of pine-wood or whalebone.

The "Wayte" of Edward IV. was a kind of policeman "that nyghtely from Mychelmas to Shreve Thorsdaye pipe the watche within this courte fowere tymes; in the somere nyghtes iij tymes, and makethe Bon Gayte at every chambere, doare, and office, as well for feare of pyckeres and pillers." He was fed, clothed and paid in manner like unto the household "mynstrelles," but had an extra "lyverey at nyghte" consisting of candles, coal, a loaf and "a gallone of alle."*

That the wayt should seek the line of least resistance and adopt for his pipe the "soft recorder," the softer the better, was only natural. The famous Chester Wayts were not wanting in bravery, yet nevertheless they used recorders. The very instruments are to be seen in the Chester Grosvenor Museum, and some of the very tunes which used to be played upon them have been collated by Doctor Joseph Bridge in his *Book of Music of the Chester Historical Pageant of 1910*.† Particular interest is centred in the Chester recorders, as there is only one other complete set in existence, viz., in Nuremberg. The Chester set consists of treble in F, alto in D, tenor in C, and bass in F. (*See illustration, page 27.*)

BASSOONS.

The bassoon cannot claim to be effective as a solo instrument in the open air, but two bassoons supported by an alto or bass clarinet give a very charming melodic effect, analogous to that of orchestral 'cellos playing in unison.

* See "Hawkins's History of Music" (Novello & Co., Ltd.).

† Novello & Co., Ltd.

Bassoons are usually represented as the bass of the wood-wind. But their utter inefficacy for this duty is easily proved by reference to any modern orchestral score, wherein one finds not only a bass clarinet in addition to the two bassoons, but a contra-bassoon (being often actually a *brass* instrument) supporting the bass part of the wood-wind family. If two bassoons are insufficient bass for a total of some twelve orchestral flute and reed players *in a concert room*, how very inadequate are the same bassoons to deal with the bass part of a military chorus of twenty and upwards *in the open air*? It is better to take a hint from the symphonists and employ one or two brass basses, especially as the mellow tones of the military basses lend themselves so readily to the purpose.

In a *tutti*, the brass basses are sufficient in themselves, and the bassoons can be devoted to the inner parts of the harmony, a department in which they are very useful indeed; their influence, like that of the stringed bass, being none the less potent because it is unostentatious.

The magnificent range of the bassoon is shown by the following extracts from one of the movements in Tchaikovsky's "Pathetic Symphony":—

Adagio Lamentoso.
(a)

mf p mf cres cen

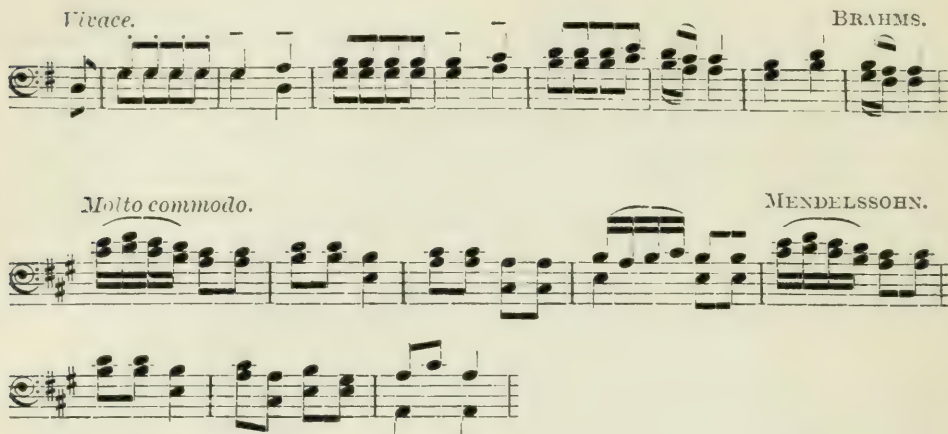
do. ff dim.

(b) *espressivo.*

f ff diminuendo. p p

In the above extract, and indeed throughout the whole symphony, the bassoon is found as a heavy tragedian. It is however equally at home in lighter characters, as witness the

following examples from the "Academic Festival Overture" and the "Midsummer Night's Dream" music respectively:—



For ordinary purposes the compass is  The

tenor clef can be used to obviate ledger lines.

The bassoon did not make its appearance in the orchestra until about 1700, but it is nevertheless of great antiquity. It is the natural bass of the hautboy family, and as such is alluded to by old writers as the "pommer," "bombard," "bombazet," "bombardo," and other words which were intended to signify a "buzzer." Not until, in construction, it assumed the appearance of several sticks tied together was it called a "faggot."

SINGLE-REED INSTRUMENTS.

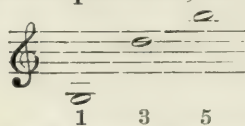
The important family of instruments played with a single reed include clarinets, saxophones, and concertinas.

The scores of Richard Strauss embody the whole family of clarinets, from the A flat in alt downwards, exactly as one finds them in Prussian infantry bands. Johann Strauss made a special feature of the C clarinet, to suit the brilliant character of his inimitable waltzes. Wagner, amongst others, is partial to the bass clarinet, writing for an instrument in A or in B flat according to the key of the composition. The pedal clarinet has also been used in the orchestra.

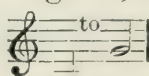
British military bands, however, use the B flat clarinet almost exclusively. It has in itself a range equal to that of any ordinary quartet, whether of voices or instruments, and therefore the band clarinets admit of division into several parts, like the orchestral violins; indeed, in other particulars also, the B flat clarinets may be regarded as the “violins” of the open-air band.


B FLAT CLARINETS.

Clarinets, like the “stopped” pipes of an organ, have a remarkably mild and pleasant *quality* of tone as well as a very extensive dynamic range. The vibrating air-column is sufficiently strong to overcome any evil effects from the somewhat harsh reed which excites the motion. The *clang* is composed of odd-numbered partials, all of a low order:—

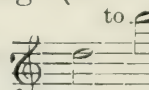


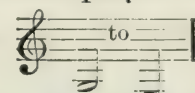
High, harsh overtones are barely traceable. A stopped pipe produces notes an octave lower than those of an open pipe of the same length, hence the low notes produced by this comparatively short instrument. The original, natural, and so-called

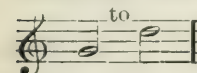
chalumeau register, is from  which, when played by

the B flat instrument, sounds  on the pianoforte.

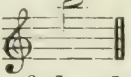
By means of a vent-key held down by the left thumb, the scale is reproduced at the twelfth, giving a second register, called in old treatises the *clarion* register. Thus with the same fingering (the vent-key being held down) a B flat

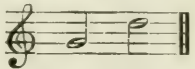
clarinet plays  sounding, of course, a tone lower on the pianoforte.*

Keys and mechanism are employed to extend the *chalumeau* register downward, from  Also to fill the gap

between the *chalumeau* and the *clarion* registers, viz., from  and to provide chromatic intervals throughout.

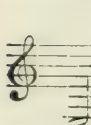




* The vent-key has the effect of annihilating the stopped-diapason or 16-foot principle; and the clarinet (with the vent-key held open) then becomes an 8-foot instrument.

Harmonics provide a *third* scale which, with the same fingering, commences on  and extends for nearly an octave. This, however, is useful only for solo purposes, being too soft to "voice" well with the *chalmereau* and *clarion* registers.

From one end to the other of each of the registers all is simple enough, but the interval  between the *chalmereau* and *clarion* registers, small as it is, embraces about nine-tenths of the weaknesses and difficulties of the entire instrument.

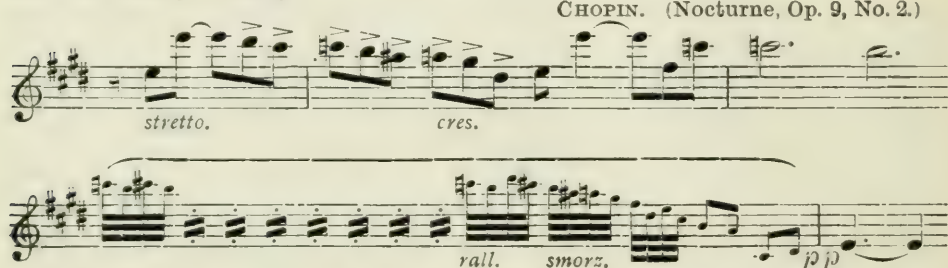
The B flat clarinets in a military band score are divided into four parts, named solo, ripieno, second and third. In writing for them it is necessary to remember that there is a vastly diminishing scale of ability on the part of the respective players.

The "solo" clarinets are available throughout the entire compass, that is to say:—

 sounding  but it is advisable not to write for the "ripieno" above ; the "second" above ; or the "third" above .

The upper or "harmonic" register of the instrument is not perfectly understood by the "second" and "third" players, and the following passage, which is fairly easy if fingered properly, would be extremely difficult to executants whose experience had been confined to the *chalmereau* and *clarion* ranges only:—

CHOPIN. (Nocturne, Op. 9, No. 2.)



The B flat clarinet players are usually divided between the four parts, solo, ripieno, second and third; and their number is in proportion to the total strength of the band.

E FLAT CLARINETS.

One, or at the most two, small E flat clarinets are used, but chiefly for the purpose of helping the principal B flat clarinets in extreme passages :—


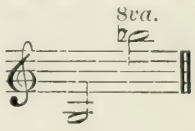
SULLIVAN. ("Overture di Ballo.")

E♭ Clarinet.

Solo B♭ Clarinet.

Ripieno Clarinet.

The E flat clarinet is a fourth higher in pitch than the B flat instrument. The entire range is available as in other clarinets,

namely, , which represents  in true pitch.

It is not advisable to use it as a solo instrument, as the tone is thin by comparison with the B flat instrument; it is nevertheless a most useful factor, being competent to help the piccolo in staccato and bravura passages, the flute in a sustained melody, and the solo B clarinet in extremely high passages as above. Interesting instances of its effectiveness are found in the following extracts from arrangements of (a) "Fingal's Cave" overture and (b) the "Feuerzauber" :—

(a)

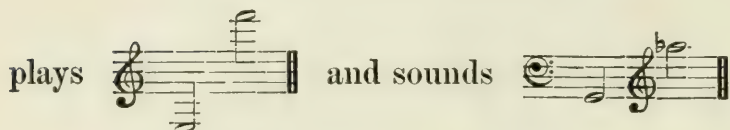
MENDELSSOHN.

(b).

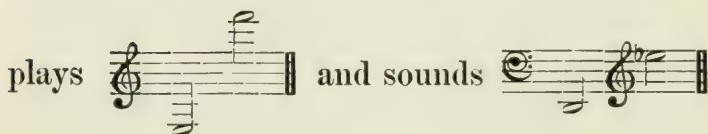
WAGNER.

An E flat alto clarinet an octave lower in pitch than the small E flat clarinet, and one or two B flat bass clarinets are also used, but chiefly for reinforcing bassoon parts, which become somewhat overbalanced in large bands. (*See page 29.*)

THE E FLAT ALTO CLARINET



THE B FLAT BASS CLARINET



The clarinet, notwithstanding its present superlative position among the "wood-wind," had a very humble origin. As a shawm* (*shalm, schalmey, chalumeau*) it was despised, or at least completely outshone by the early flutes and oboes. It then had a reed of pitch-pine, and was actually used for signalling purposes by the mediæval German watch-tower men.

Denner's invention of the "speaker-key" in 1690 extended the compass, but did not alter the quality of the tone. It was still regarded as being more akin to the "brass" than the "wood"; and the promotion from a *chalumeau* to a "clarinet," meaning a high or small *trumpet*, did not attract much attention.

* The Latin word *calamus*, from which the word is derived, is understood to mean not only a reed, but any article made from a reed or in which a reed has any particular object. The English words "shawm," or "shalm," and the German "Schalmey," have also been used by different authors to represent any primitive reed instrument whatever; and the translator of the 98th Psalm, as an English equivalent of "*tubæ cornæ*" called them "shawms" for safety. The French word *chalumeau*, however, is fairly universally conceded to the ancient clarinet, and the writer is in agreement with those who hold that shawm, sahlm, schalmey and *chalumeau* are synonymous.

The old, ruffianly character stuck hard for many years, and it was not until the Mozart era (1756-91) that Denner's discovery was fully exploited and the clarinet so improved as to be considered worthy of a place in the orchestra. Even the military bands of Frederick the Great (*vide* page 14) were slow in adopting it.



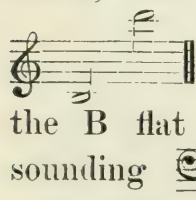
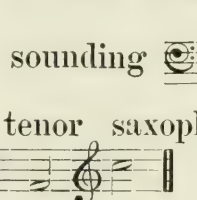
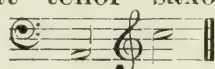
(The illustration is of Denner's clarinet of 1690. It will be observed that the artist has employed a device which was common in those days, and for purposes of illustration has brought the vent-key, the reed and the finger-holes all into one line. The place of the thumb-key and the reed should be, of course, on the side opposite to the finger-holes.)

SAXOPHONES.

The saxophone is a conical brass instrument played with a single reed like a clarinet, but the tone-quality is more influenced by the reed, and therefore, by comparison with the clarinet, is somewhat nasal. It is a beautiful instrument nevertheless, and although of limited compass is very useful to the band in many ways, but particularly in thickening the comparatively weak "thumbs" part (in pianoforte language) of the band-keyboard.

The tone blends well with either the "reed" or the "brass," as it partakes of the nature of both.

Two kinds of saxophones are used in British military bands, the E flat alto, with an effective compass of

 sounding  on the pianoforte; and the B flat tenor saxophone with the same compass but sounding 

Saxophones may be employed for solo, melodic, or accompanying purposes; but it must be remembered that unhappily their use is not universal in our bands, and therefore they can only be allotted *ad libitum* parts.

Other members of the saxophone family are the B flat soprano, the E flat baritone, and B flat bass. They are all used in France, and are accountable for the peculiar tone-quality of the French military bands. Only the E flat alto saxophone finds a place in the orchestra. (Bizet's "L'Arlésienne" provides a charming example.)

The saxophone was patented in 1846, and has proved the most successful of all Sax's many inventions.

The "Large Concertina" occupies a stave in the scores of a certain modern composer, and therefore must be dutifully recorded amongst orchestral instruments. The concertina, large or otherwise, is found in the bands of the Salvation Army, but does not at present find a place in the ordinary military band.

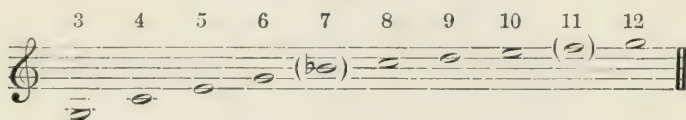
An early form of Bagpipes (*see* p. 39) should also be chronicled as having once found place in wind bands. They are among the instruments attributed to the ancient Wayts, and, like the

Salvation Army concertinas above alluded to, they were no doubt very useful when the remainder of the "band" was uncertain in quality and quantity.

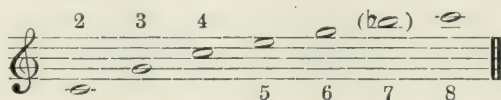
SLIDE AND VALVE MECHANISMS DESCRIBED.

Mention has already been made of the tardy and sceptical way in which Denner's invention of the clarinet "speaker key" was received. A very different reception awaited the invention of valve action for brass instruments.

Previous to the year 1817, the scale of brass instruments was limited to the "open notes," which consisted of the natural harmonics. These may be shown as :—



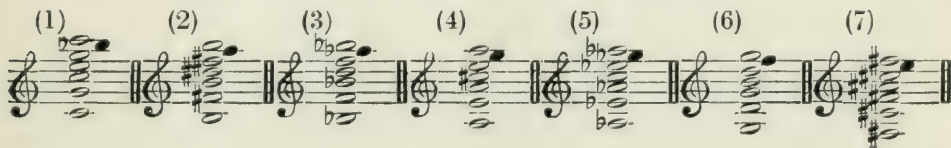
for horns and trumpets; and



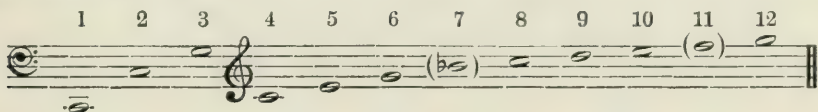
in the case of bugles and trombones.*

Trombones, however, had the advantage of "slides," so that the player could lengthen the air-column, thereby transposing the instrument and acquiring a new series of harmonics with every fresh position.

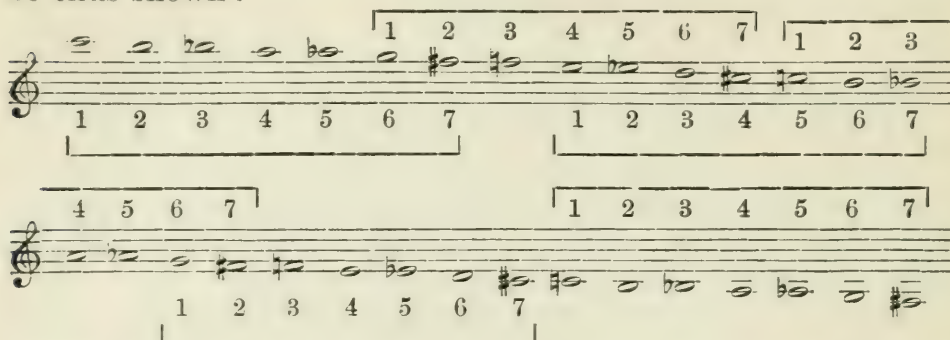
For purposes of illustration the treble clef is used, and it is *assumed* that the trombone is in C. The harmonic scales of the instrument throughout the seven positions would be :—



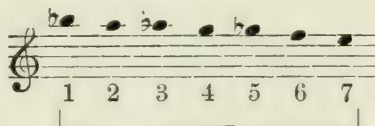
* In these and all other allusions to the harmonic scale, it is to be understood that the partial or over-tones are numbered from the true fundamental or ground tone, and not from the lowest note actually playable by the instrument under discussion. Thus :—



The complete chromatic scale with its "fingering" may be thus shown:—

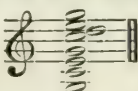


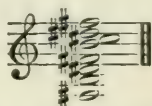
The seventh harmonic sounds, indicated above in crotchet heads:—



which are not actually in tune to the ordinary scale, are also available on the slide trombone but not on instruments which cannot humour the notes to the required extent.

Horns and trumpets, in order to enter upon any new series of harmonics, were compelled formerly to extend the air column by the addition of tubing of various lengths, called "crooks."

For example (using the treble clef and assuming the instrument to be in C as in the above case of the trombone), the good "open notes" are  The addition of a half-tone crook

would give a second series of sounds thus: 

Continuing the process, the same result *in principle* is arrived at as in the case of the trombone, and the horn-player was enabled to achieve a complete chromatic scale if time (say half-an-hour) were given him. But when the notes of a chromatic scale were required in regular succession it was necessary to have several players, each using a differently crooked horn and contributing certain notes after the manner of hand-bell ringers. A horn player's *complete* equipment consisted of 13 crooks—namely, the B flat in alt, length about 1 ft. 6 in., downwards by semitones to the B flat basso of about 10 ft. 10 in. which, when affixed, gave a total

length to the instrument of about 18 ft. It is not surprising that the merest suggestion of any contrivance which would obviate these difficulties should have been eagerly welcomed.

The history of the emancipation of the brass, otherwise the "invention of the valve," would occupy several volumes. It was very completely demonstrated at the Royal Military Exhibition held in London in 1890. A splendid collection of



(From "*Military Music: A History of Wind-Instrumental Bands.*"
By kind permission of Messrs. Boosey & Co.)

band instruments of all ages and from all countries was then brought together, thanks to the energy and perseverance of Colonel Shaw-Hellier (himself an enthusiastic collector), then Commandant of the R.M. School of Music. The catalogue was compiled by the late Captain C. R. Day, of the Oxfordshire Light Infantry, and the student is referred to that excellent work* for the fullest details regarding valve mechanism in its experimental stages.

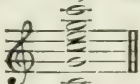
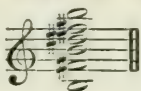
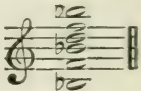
* "A descriptive catalogue of the musical instruments recently exhibited at the Royal Military Exhibition, London, 1890." Published by Eyre & Spottiswoode.

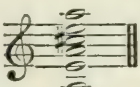
The original idea may be described as being a crook *permanently* attached to the instrument and brought into use as required, by means of a valve or piston. The credit of the invention belongs to an obscure German oboe-player named Stoelzel, who patented it in 1817. As usual, the prophet found more honour in other countries, notably in England, Belgium and France, and innumerable "improvements" immediately followed. Remarkable among the "improvers" are the names of Shaw, a Derbyshire farmer, and Dr. Oates, an English Doctor of *Medicine*. The latter gained a prize-medal at the Great Exhibition of 1851 for improvements which he himself described as "equilateral valves, in which the apertures leading into the wind-ways were placed upon the periphery of the piston, at the point of an equilateral triangle drawn upon the transverse sectional area of the piston." An imposing if not very lucid description !

The tide of complications continued to rise until Henry Diston brought out an "invention" which had not only seven valves, but seven bells as well. This reached the absolute high-water mark of absurdity.

The struggle ceased, the palm being awarded to the Franco-Belgian maker, Sax, and his three-valve system, which had the lasting merit of simplicity. It came into general use about 1860, and has continued in favour ever since.

In illustration of the three-valve (saxhorn) mechanism as applied to instruments of 2-3-4-5-6-8 harmonic nature—still supposing (as in the case of former illustrations) that the instrument is in "C," and plays in the treble clef—the *good*

open notes are  By the depression of a valve which lengthens the tubing (and therefore the sounding air-column) to the extent of a semitone, a second harmonic series is obtained  A full-tone valve affords  ;

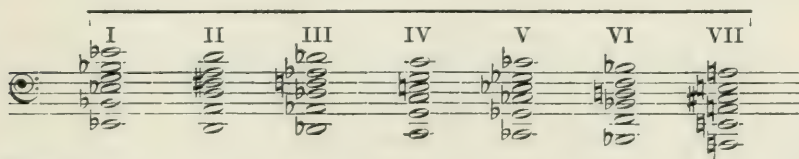
a three-semitone valve gives  ; and by variously depressing the valves together, the sounding length is extended further and further until, with all three valves depressed, the instrument is extended to its full length and gives the *full chromatic scale as already shown* in reference to the "fingering" of the slide trombone.

For convenience in construction of valved instruments, the various tubings are placed with the shortest or semitone valve in the centre, and the longest or three-semitone valve the furthest away from the player. Hence it happens that the series of notes shown in the above examples as resulting from the first extension of slide or (2) *position* of the trombone, is obtained by depressing the second valve; notes obtained on the (3) position of the trombone, by means of the first valve; (4) by the third valve, or first and second valves combined; (5) by the second and third; (6) by the first and third; and (7) by the first, second and third.

The same three-valve action is applied to French horns and other instruments of the 3-4-5-6-8-9-10-12 harmonic range. The student can work out the result for himself, commencing with the *good* open-notes, arriving ultimately at a splendid variety of "fingering" for the chromatic scale.

Two classes of valved instruments have now been described. A third group is found in large instruments (euphoniums and basses), which are so constructed as to favour the production of the fundamental sounds. These have the compass and fingering of the saxhorn (2-8 harmonic) group, and sometimes *in addition* a fourth valve which, when held down (by the left-hand), transposes the instrument a fourth lower, extending the compass and also giving an alternative fingering to notes in the middle range.

The enormous compass and extensive series of harmonic scales resulting from the addition of a fourth valve to an E flat bass are here given by way of illustration :



and also :



With the fourth valve held down.

Valve mechanism is discussed critically in a later chapter.

HORNS.

The exactions of modern orchestral compositions have altered all that can be found in old text-books as to crooked horns, for it would be as unreasonable to-day to expect players to change their crooks as it was yesterday to expect them to change their instruments. This is the unanimous view of the horn-players; but there are still some composers, and conductors, who are opposed to it. It is therefore necessary to review the question from both sides.

ON THE DILEMMA OF THE HORNS.

A few bars' rest should suffice for changing a crook? Yes, simply to change a crook, but what about warming it and tuning it, tuning it both in itself and with the band, to say nothing of mentally re-focussing the player like Bully-Bottom, from "Ercles' vein, a Tyrant's vein," one minute, to a "Lover's more condoling" the next; and besides, what is gained by the use of crooks, since modern instruments are now made ready crooked and are shortened or lengthened in a moment by simply pressing a button?—



The above passage, from the "Midsummer Night's Dream" music, is even better when played on the F horn thus:—



as the "foggy" note at X is obviated.

The next example is that of a "crookit" passage which it is obviously impossible to take seriously:—



There are ten such crook-changes in 96 bars which occupy about two and a-half minutes in performance.*

What happens? The player himself selects the horn he loves best, tunes carefully (in equal temperament, of course), and settles down to a long programme of works as varied as you please; with his hand in the bell, like a motorist's foot on the accelerator, he jockeys every note and follows the quick and ever-varying temperaments of orchestral composition to the utmost nicety. Let us for a moment glance back at the horn-player of forty years ago, seated in the opera orchestra, surrounded by cases full of different crooks and contrivances amongst which he is continually groping and fidgeting, vainly trying, by avoiding the use of the valve, to preserve a tradition already lost. Observe how, under the eagle eye of Sir Michael Costa, he rarely missed a note when once he got his range; but his "sighting shots"—as one may call the notes which followed every change of crook—were not always bullseyes by any means. The old range of horns, with all their various characteristics, was abolished in reality when the crook was admitted; for it was opposed to reason to suppose that the same bell could, by a simple change of crook (that is, by shortening or lengthening the *inner* part), be in turn a horn in, say, B flat alt and a horn in, say, B flat basso. One might almost as well try to convert a viola into a violin or 'cello by simply shortening or lengthening the fingerboard.

It is also unreasonable to suppose that a horn-player could be equally good on two different instruments—one, say, the pitch of the cornet and one, say, the pitch of the euphonium, not to mention a dozen others which come between.

But the older generation of horn-players managed it? Yes, and had plenty of time for a pinch of snuff between whiles and to think of their family affairs; but there is no time now. There are no longer any "fifty bars rest" for the horn-player. As already stated, the exactions of modern methods have changed all that. The former "first" and "second" horn players divided one and-a-half octaves of a more or less imperfect diatonic scale between them, one playing the high

* This example brings to mind a good story told of a certain well-known conductor of a past generation, who at rehearsal *ordered* his horn-players to change their crooks whenever indicated. Presently the stick came down, "Mr. Blank, you are not playing?" "No, sir, *I am changing my crooks!*" was the glad and crushing reply.

notes and the other the lower, but the players of to-day, *all* of them, must have a complete chromatic scale extending over two and-a-half octaves always at their finger-ends:—



In the above example, as well as that which follows, marked (a), notice also the modern and rational use of the bass clef, as compared with the ancient illogical method illustrated at (b) and (c):—

F Horns 1 & 2. ELGAR. (Op. 55.)
unis.

(a)

F Horns 3 & 4.

BEETHOVEN. ("Fidelio" Overture.)

(b)

(WAGNER. "Götterdämmerung.")

(c)

The horn "quartet" lost its soprano and its bass voices a very long time ago, and it is the crook invention and not the valve that is responsible for it. We may wait as long as Marmion for the "blast of that dread (B) horn," for the one and only French horn now used is in F; even as it was in the beginning when first brought in from the wild woods and introduced into the civilized orchestra some two hundred years ago. The last words on the subject have been pronounced by two of the greatest modern symphonists, Elgar and Tchaikovsky.

The players in the Army bands who have a regard for their future already use the F horn exclusively; although the old custom of arranging and printing for horns in E flat is often still adhered to.


FRENCH HORNS.

The conical shape of the French horn favours all the consonant intervals of the harmonic scale, the consequence being a tone which, without ever being aggressive or noisy, is of excellent substance and remarkable purity. The advantage the horn-player has over all other valved instrumentalists, in being able to flatten a note by the use of the hand in the bell, has been already described. This flattening influence is so extensive that by *completely* stopping the bell opening by the hand, the instrument is lowered a semitone, obtaining a "*con sordino*" effect which is in great favour with modern composers. This is written for in the ordinary way, the player himself dealing with the transposition involved.


For example, in this *con sordini* passage:—



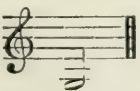
the players, in order to compensate for the depression in pitch caused by application of the hand-mute,

actually *play* a half-tone higher, thus  &c.

The effective compass of the French horn is  *

representing, in the case of the F horn  the

E flat horn, of course, sounding a tone lower. The lowest notes, however, are rarely effective in a military band arrange-

ment,  being a reasonable limit.

* The highest notes *possible* are not given in the case of any instrument. In the case of the horn, what is stated as the "effective compass" for military band purposes is often exceeded by orchestral writers, as for instance in the same Dvořák's "New World" Symphony:—

Horn in E.



A solo is rarely written for the horn in the open-air band, but the horn is often used for supporting and giving a softening influence to some other instrument in a melody, whilst the effect of the four horns in unison is very fine indeed.

As orchestral horns are now always in F, the arguments are all in favour of the same horns for the military band. If however, it is found easier to score for E flat horns, there is no reason against the arranger doing so; his rights are at least equal to those of the players, who will certainly please themselves as to which instruments they use.



ROMAN INFANTRY BUGLER.

The illustration, copied from the Arch of Constantine at Rome, is that of a Roman infantry bugler playing upon the instrument of his day. Horns of every description, as well as the bugle (*bugle-horn*, as our grandfathers called it) belong to the same family. French horns, then worn *en bandolier*, are alluded to in Thierry's, "*Récits des temps Mérovingiens*," as in common use, part of the habitual equipment of the hunt, as early as the 6th Century.

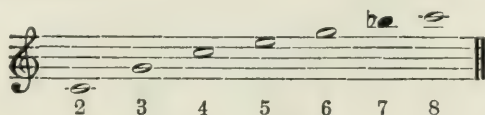
TRUMPETS.


Two “trumpets in E flat” still find place in band journals which follow the sixty-five year old custom; but this instrument has never at any time been popular with British bandsmen. Several reasons have contributed to this, the principal being that it was usually assigned such unimportant parts and had to play “second fiddle” to the cornets, also that there were no future prospects for the E flat trumpet-player on leaving the Service. Thus it frequently happened that bands, particularly stationary bands, *possessed no trumpets whatever*, allocating the E flat trumpet parts, when used at all, to a couple of spare cornet-players. (This state of things has happily been changed. The demand for trumpet-players in London to-day is greater than the supply, and therefore the tables are completely turned, as the trumpet-player now commands a better wage than a cornet-player.)

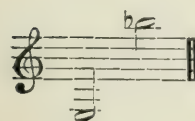
Hence it is not to be wondered at that the old, awkward and uninteresting trumpet in E flat should be superseded in military bands by the popular, more facile, and easily comprehended instrument in B flat.

THE B FLAT TRUMPET.

This instrument is of the same length of tubing as the cornet and the B flat flugel-horn; it has the same harmonic scale or “open notes” :—

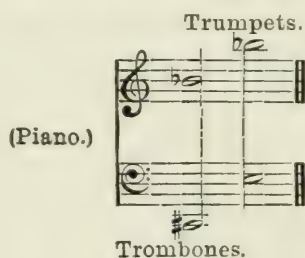


and the same compass, namely,  sounding

 in actual pitch.

The points of contrast between these three instruments will be discussed in a later chapter.

In writing for trumpets it is recommended that very low notes should not be given to the "first" player, nor very high ones to the "second." The trumpet is not adapted to song transcriptions or to such solos as are meant to stand out strongly. It would lose by comparison with the cornet in executing the "Lost Chord," but for the fanfare and solos of a bravura order it is pre-eminent. Trumpets are also infinitely preferable to cornets in combination with other instruments, both in melody and in harmony. They are the natural complement of the "brass" register, and well overlap the range of the trombones, thus:—



The trumpet is the most elect and highly-favoured instrument in the world's history. By Divine command it heralded the Giving of the Law, and it is to mark the Coming of the Judge.

The Mosaic trumpet, *Khatsoiserah*, is described by Josephus, and is pictured on the Arch of Titus at Rome as part of the spoils of the Temple. It was made of silver, nearly a yard long, a cylindrical, straight, slender tube with a bell-shaped end. The other "trumpets" and "cornets" mentioned in the Bible were made of the horns of animals, such as rams, goats and antelopes. These "horn-trumpets"* were used on secular occasions, but the silver trumpet was set apart for priestly uses, such as calling the people to move the encampment, to high religious observances, and to war. In process of time the silver trumpets, always associated with supreme authority, passed from the priestly to the temporal rulers, and the State trumpets, to be seen (when not in use) in the Tower of London to-day, are in all essential respects the same as those made by Moses nearly four thousand years ago.

Kings and princes were once allotted "trumpets" in the same way as to-day they are assigned "guns." Pains and penalties awaited any one who dared to use a trumpet without

* Tubæ cornua.

license or authority. The Claudian "Collegium" (*see* page 10) was perpetuated in the "trumpeter guilds," and all the traditional rights, uses, and privileges were maintained for many hundreds of years.

The illustration is of the Seal of Portsmouth, whereon is pictured an admiral's flagship, with two trumpeters on the poop, communicating general orders to the fleet on entering or leaving port.



The trumpets depicted above are identical with the Hebrew *Khatsotserah*. The illustrations on p. 50 are (1) an African trumpet of ivory (in possession of Messrs. Boosey & Co.), the mouth-hole being at the side in the position marked (*a*); and (2) a copper trumpet, silver mounted and handsomely embossed (now in the possession of Mr. Alfred H. Littleton),

reputed to have been found on the field of the Battle of Worcester. It is inscribed "Augustine Dudley 1651. Londini. Fecit." The mouthpiece is missing.

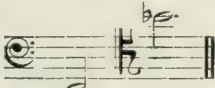



TROMBONES.

These are identical in both orchestral and wind bands. Slide trombones are used in both cases, although, as the military band perforce plays in equal temperament, there is

not the same objection to valved trombones as there is in the orchestra. Foreigners sometimes argue in favour of valved trombones, even in the orchestra, and point to their use in the Italian opera houses, where indeed the "brass" effects are very beautiful; but that perfection is more attributable to the fine, exquisite tone of the higher trumpets than to the trombones. When British orchestras adopt valved trombones, presumably at the time when they take to fretted fiddles, military bands may begin to think about it; but in the meantime they will stick to the slide. Besides, there is a manly, "hands-off" suggestiveness in the action which appeals to the British bandsman's fancy.

The prominence of the dissonant seventh harmonic in the composite-tone of the trombone, equally as in the case of the trumpet, gives great piquancy to its quality. A trio of trombones is employed in the military band in the same way as in the orchestra, and their use in soft effects is much the same in both combinations. In a *fortissimo*, however, the predominance of the trombones is not nearly so great in one case as in the other, and in order to approximate to orchestral effect it is necessary to add other instruments of a more substantial character.

The "alto" trombone has long departed. Tenor trombones in B flat now represent the first and second parts. The compass is  and being "non-transposed" the trombone parts sound as written. Either the tenor or the bass clefs may be used. Some modern composers write the first and second trombone parts in the alto clef, presumably to avoid ledger lines; but the practice is not to be recommended.

The bass part is usually played on a trombone in G. The compass is  This (bass trombone) equally with

the tenor trombone is effective in solos of a vocal nature, although lacking the "carrying" power of the euphonium. In melodic combination with the euphonium or tenor horn in unison, or with the flugel or French horn at the octave, the trombone is excellent, whilst the grandeur of the whole of the trombones playing a melody in unison is remarkable. Trombones, with or without the French horns, are specially

adapted to deal with delicate and intricate harmony, particularly in soft passages, as they are capable of producing an exquisite *pianissimo* and also of humouring their notes to the greatest nicety. A combination of French horns and slide trombones forms the most harmonious combination of which the wind band is capable.

The English name for the instrument was formerly the sackbut, derived (according to Galpin) from the Spanish *sacabuche*. The Germans still perpetuate its ancient title, *buzauu*, *buzine*, *buccina*, by calling it the Posaune. The identity of the sackbut and the trombone is proved by Burton, who refers to the player as "he that plaies upon the Sackbut, by pulling it up and down." Another 16th Century allusion is found on the frontispiece of Prætorius's "*Syntagma Musicum*," where a slide-trombone player is one of the most prominent figures. A trombone 2,000 years old, but represented to be as perfect as any in use to-day, was unearthed at Pompeii, whilst a slide instrument of a crude sort was known to the Chinese during the Confucian period, some five or six centuries earlier.

THE SAXHORN FAMILY.

Saxhorns appear to be growing in un-popularity. The stage band of the Paris Grand Opera during the Meyerbeer régime employed *twenty-two Saxhorns* out of a total of twenty-seven instruments. The remaining five consisted of one drum, and *only four trumpets*. ("Oh, monstrous, but one halfpenny-worth of bread to this intolerable deal of"—Sax.) There was the entire family, from the "grandpapa" saxhorn, in low A, ascending in 5ths and 4ths to the "piccaninny" saxhorn in high D. Of these only two now remain in the orchestra, and they disclaim their parentage by calling themselves the euphonium and the tuba. In military bands there is also a B flat saxhorn, disguised under the name of baritone, which compares with the euphonium in the same way as the baritone-tenor voice does with the baritone-bass. The E flat tenor saxhorn, being the only one which carries its patronymic, is found only in brass bands. It may be useful to note that in Germany, the E flat tenor saxhorn is called the E flat alt-horn, and what we call the baritone they

call the B flat tenor horn; whilst that which with us is called the euphonium is on the Continent called the baritone; a much clearer method. Thus :—

England.		Germany.
E flat tenor saxhorn	=	E flat alt-horn.
B flat baritone	=	B flat tenor-horn.
Euphonium	=	Baritone.

THE CORNET.

The cornet made its *début* in England during the melodic period of Balfe and Wallace, and at once created a popular furore. Many readers will remember the time when the great Levy sat in the orchestra on a throne, some two or three feet higher than anybody else, and “evoked thunders of applause” with “I dreamt that I dwelt” and “Scenes that are brightest”; also the “Whirlwind” and “Levy-athan” polkas, the two latter of his own composition. In a *tutti*, he played a sort of “tug-of-war” against all hands.

The same state of things obtained in the band as in the orchestra, as the conductor and the solo cornettist struggled neck-and-neck for first place, whilst the remainder played a sort of “also ran” accompaniment. The cornet-player is still with us, and is likely to remain even to the very end, for he is much too good and useful to dream of parting with; but he is no longer so autocratic, having to “play upon his instrument, *not* as if it were the only one in the universe, but gently, and with a certain modesty according with the others.”*

The cornet is less brilliant than the trumpet, owing to its dissonant upper-partials being less prominent in the *clang*; but on the other hand it is much more sonorous. As a solo instrument it is invaluable, but care should be taken in using the cornet *in support* of any other instrument whatever. It is against all tradition that the solo cornettist should be put to such a mean purpose, and therefore when cornets are required for ordinary purposes it is advisable to let the “solo” player rest, and to use the *ripieno* and the second players.

The modern “cornet” dates back only some sixty years to the time of Sax, Courtois and Distin. The instrument must not be confounded with the “cornet” of Nebuchadnezzar’s band

*The “Spanish Student.”—Longfellow.

and of the early historians, as the word was formerly applied to any lip-reed instruments which possessed any resemblance either in their shape or make, to an animal's horn.

In Tudor times a "Cornet" (Ger. *Zinke*) took definite form and found an honoured place in the King's Musick. From the accompanying illustration it will be seen that the one and only point of present resemblance lies in the lip-reed method of tone-production. These Tudor-cornets, as they may be called for the sake of distinction, were made of strips of wood covered with leather, although for a time, true to their name, they retained their horny shape. A scale was obtained by a series of holes bored in the side and fingered in the same way as flue and reed pipes.

Setts of "Cornetts" were used; the treble and alto are here represented. For the bass, refer to the Serpent on page 58.



THE FLUGEL-HORN.

The flugel-horn, or soprano horn, in B flat, derives its name from the player, the *flügelmann* who, as leader, marched on the wing or flank of the front rank in German and Austrian bands. It is also known as the B flat bugle, and in Continental bands occupies the important position which the cornet does with us. Being of wide bell and conical bore, tapering as much as the valve mechanism will permit, and played with a deep-cupped mouthpiece, the flugel-horn possesses a pure and characteristic tone. It might even be adopted into the French horn family, *vice* the defunct high B horn, as the common use of the valve has obliterated what little difference there ever was in their tone-quality. The flugel-horn has long been a favourite in English "brass" bands, and military bands are now awaking to its value as a tone-factor in the soprano brass department.

The compass is the same as that of the B flat trumpet and the B flat cornet. The following example illustrates the effective use of flugel-horns *in contrast with trumpets*. It is from a brass band arrangement of the "Entry of the Gods" ("Rhinegold") :—

Flugel-horns in B \flat . WAGNER.

f Trumpets.

Trombones.

The flugel-horn, like the trumpet, cannot compete with the cornet as a solo instrument; but in combination with *reed* instruments, a very common feature in German scores, it is to be preferred to either the trumpet or the cornet. Joined to its "horny" brethren it extends the family compass considerably :—

Flugel-horns.

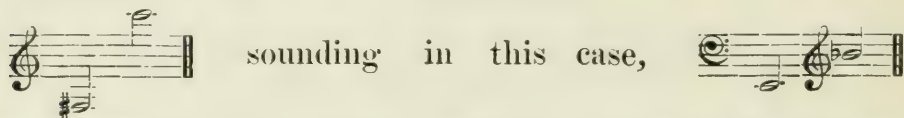
(Piano.)

French Horns.

THE B FLAT TENOR HORN.

The family history of this instrument has been given under the heading of Saxhorns. Of the three names by which it is known in England, that of "tenor horn" is selected because it is the only one which obviates misconception; for "alt horn" better suits the saxhorn in E flat, and "baritone" is the Continental name for the euphonium. Only one of these instruments is used, which is to be regretted, as the middle of the band keyboard, though well covered by melody instruments, is certainly wanting in substantial harmony-sustaining instruments. The low notes of French horns

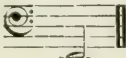
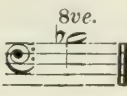
and the trombones which have to deal with middle harmonies could well bear reinforcement. As it is, the only B flat tenor is generally used as a melody instrument, a purpose, however, for which it is well adapted. In tone-quality it stands between the trombone and the euphonium, in the same way as the cornet stands between the trumpet and the flugel-horn. The compass is the same as that of other saxhorns :—



The whole range is available, though its tubing, being somewhat narrow, favours the higher notes.

THE EUPHONIUM.

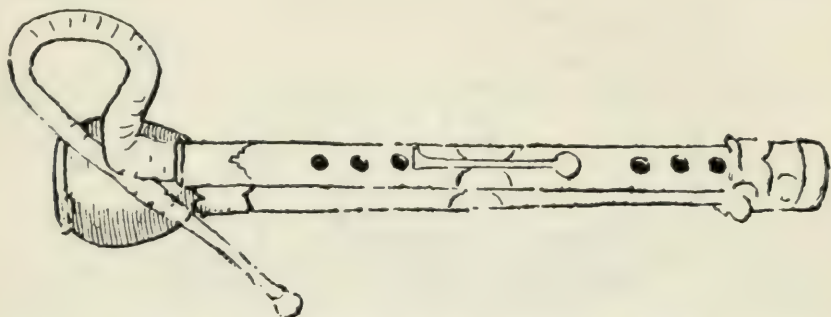
This instrument is equal in importance to the cornet, as a soloist. It has the full range of two octaves and-a-half,

from  to  and by reason of its large tubing

has a grand sonority of tone, which is effective down to its lowest notes. A fourth valve is added by some makers, extending the compass a fourth downward; but it is not popular, as it involves so much extra weight for the player who has to carry it, and it does not answer any useful purpose from the point of view of the arranger. For orchestral purposes, however, the four-valved euphonium in B flat is extremely useful, as by holding down the fourth valve the instrument is transposed a fourth lower, and the player is competent to deal with the F-Tuba parts favoured by the composers of a century ago.

However attenuated in numbers a band may be, one of its members is sure to be the euphonium player. He is the "general-duty-man," who has to "stand by" to represent a possibly absent bassoon, bass clarinet, or tenor saxophone, as well as to help the baritone and trombone if required. Besides this, he has his own solo to play, for no operatic selection is complete without an euphonium solo, hence the advisability of arranging that he "rests" when he can. It is certainly inadvisable to waste such expert power in unnecessary *col basso* parts.

No single instrument, not even the cornet, has had more to do in the building of the present splendid military band organization than the euphonium. Witness the accompanying illustration of the Bass-Horn, one of the euphonium's predecessors :—

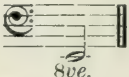
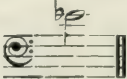


(Drawn from an instrument in the possession of Q. Cecconi, Portsmouth.)

BASSES.

An acquaintance with the orchestral tuba in F gives but a very poor idea of the present magnificent tubas, or basses, of the military band; even as the "parts" assigned to the orchestral tuba are but a mere index to what the soldier-man plays in common. There is no department in which British bands excel so much, both in instruments and players, as in their basses.

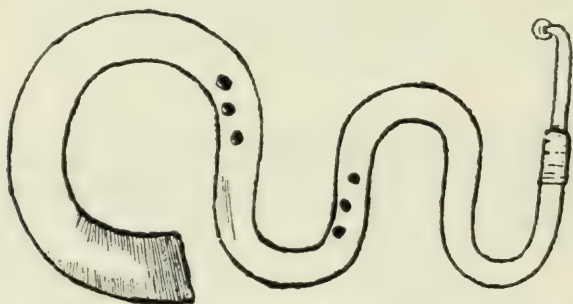
Brass basses are constructed in different keys, so as to extend the departmental range both upward and downward. As they all play from the same part, it is not necessary to particularize, but merely to state that the "bass" compass of the military

band is from  to  almost identical with

the range of the four-stringed basses of the orchestra. In florid passages the band basses have a double advantage over stringed basses, inasmuch as they can play them with greater facility, and also have sufficient "edge" to their own tone not to require pointing by the addition of other instruments. (See page 80.)

One or two orchestral or "string" basses are commonly added whenever circumstances permit, on account of their leavening effect upon the general tone of the band.

Some idea of the tremendous change brought about by the invention of valve mechanism may be gathered by a comparison of the basses of to-day with the "serpents" which preceded them:—



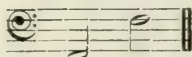
(*Sketched from an instrument in the possession of the author.*)

(For the genealogy of the Serpent, refer to page 54.)

DRUMS.

Orchestral composers usually score for three kettle-drums, and in some cases a recent invention is utilised which enables the drummer to alter the note quickly by means of a pedal.

Kettle-drums, *timpani*, are part of the necessary equipment of cavalry bands, and most of the other military bands which have much "programme" work to do also possess them; but neither three drums nor quick changes can be reckoned upon, therefore two only should be written for, and sufficient time given whenever a change of tuning is required. The two kettle-drums are usually, although not necessarily, tuned to the tonic and

dominant, and within the octave 

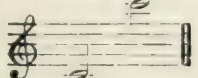
Snare drums, in common use in the orchestra since the days of Rossini, have always belonged to the military band.*

Bass drum and cymbals (often played by one man for the sake of economy) are a *sine qua non* in military bands, although, to their credit be it said, they are discountenanced in "brass" bands.

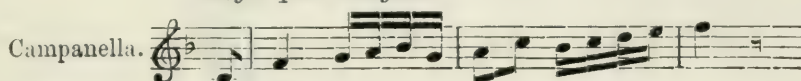
* The introduction of these military drums (tamburos) into the orchestra ("La Gazza Ladra," 1817) brought Rossini into ridicule, and he was in consequence nicknamed "Tamburossini."

TUBULAR BELLS.

The Tubuphone is a recent invention which has replaced the glockenspiel. It is made of small tubes of bell-metal, which are played upon by a suitable hammer in the manner of a dulcimer. The range may be put

at  A good example of its use is in the Prelude by Järnefeldt :—

Allegro quasi allegretto.



Also in Moszkowski's "Aus aller Herren Länder" :—

Molto allegro.



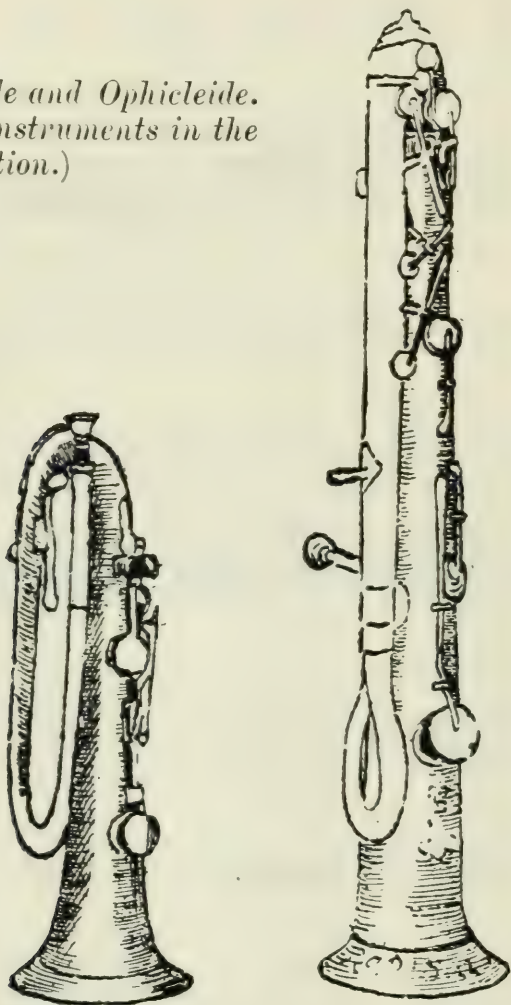
Heavy tubular bells are also found in almost every band, chiefly owing to the popular craze for Tchaikovsky's "1812" Overture. Their use in softer compositions is also to be recommended.

As to *Effects*, there is no need for Strauss and Paderewski to take the trouble of inventing any, as there are more things in the military drummer's "box-of-tricks" than composers ever dreamed of.

OBSOLETE INSTRUMENTS.

The Serpent and the Bass Horn have both disappeared and are not worth trailing after, both having a tone as uninteresting as the "coo" of a distant fog-horn. Students must not be

*(A Key-bugle and Ophicleide.
Drawn from instruments in the
author's collection.)*



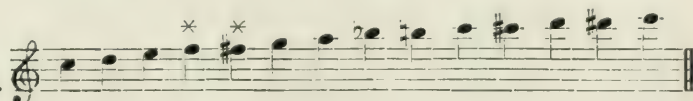
misled by the *name* of the Bass Horn, for it is only a Serpent in disguise. Much more regrettable is the passing of the key-bugle or Kent-horn, and his big brother the ophicleide, the last surviving progeny of the Tudor-cornets.

The Key-bugle and the Ophicleide came to an untimely end on the invention of valved mechanism, when the more agile and brilliant cornet and euphonium became the rage. There was never any real musical objection to either the key-bugle or the ophicleide, though it might be said of the latter that one note appeared to come from here, and the next from round the corner; but might not the same be said of the organ?

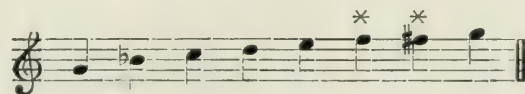
These instruments do not suit open-air bands. A few particles of dust put them out of action; but they are well worth the consideration of an orchestral composer seeking after "new" effects. Conical instruments played by a double reed have been tried, in the sarrusophone; also conical instruments with a single reed, in the saxophone. The idea of conical instruments played with a lip-reed is well worth consideration.

The Clarino, Tromba, and Principale, used by Handel, belong to a large family of "open" trumpets which were in common use up to a hundred years ago. They are all fully described in old treatises under the headings of Clarini and Feldtrommeten. All were in D, but by a peculiarity in construction each one favoured a different section of the harmonic scale, more than three octaves being covered between them. Open notes only were available, and any "transposition" had to be done by means of "crooks," as with the horns. The air-column of the smaller "clarini" was small in comparison with their sound-producing power, and an expert performer had little difficulty in controlling the tone. Their respective scales were:—

Clarino primo.
(8" to 20" harmonics).



Clarino secondo.
(6" to 12" harmonics).



Tromba.
(4" to 10" harmonics).

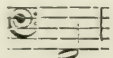


Principale.
(2" to 8" harmonics).



the faulty notes marked * being "humoured" and brought into tune by the player's lips.

The tromba and the principale may be said to find present representatives in the B flat and the F trumpets. The nearest approach to the clarino is the E flat soprano of the "champion" brass bands, but the resemblance in either case does not go far beyond that of pitch. The true clarino *tone*—pure, clear, delicate, sympathetic—appears to be lost, and a performance of "Let the bright Seraphim" in England, on a modern trumpet, merely resolves itself into a feeling of sympathy for the executant.

The Basset Horn, *corno di bassetto*, is another beautiful instrumental voice which is no longer heard, either in the orchestra or the military band. It was of the clarinet family, but of greater flexibility than its brethren. The E flat alto clarinet has nearly the same compass and diapason, but its tone has not the same rich and interesting quality. The range of the basset horn extended from  in actual pitch, for about three and a-half octaves upward.

A MILITARY BAND'S "MILITARY" PURPOSES.

Before proceeding to describe the instrumentation of a military band, it is as well to point out the military purposes which it has to fulfil. These are two-fold—ceremonial and social. In the former case the band may be said to represent the ancient "fyfe" prescribed (one per company) by a 17th Century ordinance; namely, "to excite chearefulness and alacrity in the Souldier . . . to attend the colours and the Marchings and Troopings as occasion shall call them forth." Such duties are more of a "military" than of a "band" nature, but must be mentioned if only to explain the necessity for what may appear to be an altogether disproportionate and overwhelming number of soprano brass instruments in our military bands. Players on all other instruments can, without much difficulty, play their parts without resting from beginning to end of a march; but that is impossible to the players of instruments with small mouthpieces. Therefore not only must every soprano brass *part* be strengthened, but the whole of that *department* must be doubled, so as to be able to play "watch and watch" about. One other mention of this: the

“military without the band.” Do not judge a performance on the march from a serious musical standpoint, for the men are working in the dark as it were, being quite unable to hear each other. It has even been known to happen at a review that one half of the brigaded bands has turned off with “The blue bonnets over the border,” whilst the other half remained “Within a mile of Edinburgh Toon,” and that both have played on in serene and contented ignorance, until some staff officer, on a high horse and in high dudgeon, has spurred over from the saluting-base and said things.

The band has its best chance on a Sunday, with smooth roads to march upon, echoing walls to assist the sound, and a sympathetic audience. The programme opens in the barrack-square with the traditional church call, “Hark, the bonny Christ Church bells,” followed by a few pieces of an elevating character played whilst the regiment is parading. Then the march to church at the head of the regiment, the young soldiers therein glorying in their full uniform and the old soldiers in wearing their medals and decorations. Then the church service itself, where part of the band replaces the organ, and the remainder, with the drummer boys, forms the choir. Then the march home from church, when the buglers and the drummers sometimes play in concert with the band—for all the world is watching, and the opportunity must not be lost. Then an open-air concert in the barrack-square when the whole regiment is “at home” and everyone is welcome. (If, perchance, there is any gentle reader who has never assisted at a military church parade, he is assured of a pleasant sensation yet in store.)

Finally, one word on the bandsman himself, taking him as a “man without the band.” It is an indispensable condition that he shall have and maintain all the qualifications of a first-class soldier, and that he is also a sportsman is proved by the large percentage of bandsmen found in the selected representative teams of footballers, cricketers, and crack shots of the entire regiment. The military purposes of the military band-*man* do not end even under those exceptional conditions which render impossible military-band-*music*.*

* The South African War furnished instances in plenty.

SOCIAL PURPOSES.

The band's "social" purpose is, chiefly, playing at mess, thereby perpetuating a very ancient custom. Throughout the ages the band has "played at mess"; even so far back as the time of Old King Cole, who "called for his pipe and called for his glass, and called for his fiddlers three." But a band of "fiddlers three" is one thing; a full military band of forty and upwards (and it is *de rigueur* that no man shall be absent) is quite another thing. Yet there it is, according to the martial laws of the Medes and Persians, playing something introspective with the soup and the fish, Wagner with the joint, and a "Merry Widow" or "Dollar Princess," or one of that endless family of Gaiety Girls, with the sweets and the after-things. English officers, like other English gentlemen, never speak loudly *if they can help it*; but it is the weekly band-night, there are guests to entertain, hospitality exacts conversation, and the hosts are compelled to speak at least loud enough to be heard. It ensues that the sparrow on the house-top hears a sort of double-chorus, represented by the band outside and the diners inside, chasing each other in strict fugue up and down the entire dynamic range. Sousa is the only man who has offered a reasonable suggestion as to *why* a full military band plays at mess, and avers that it is because the "nearer the trombone, the sweeter the meat."

A bandsman's military duty, however (like his military pay), is not excessive, and he is encouraged to find extra work in his spare time. Permission is granted for bands to accept approved engagements at exhibitions, flower shows, public parks, &c., a sphere of national and artistic usefulness of which more will be said later on.

INSTRUMENTATION—THE “FOUNDATION” BAND.

A band should consist of at least thirty performers in order to provide for sufficient “doubling” of certain parts, to secure a proper balance, and be worthy of serious artistic consideration. Thirty is the minimum number that could include the “foundation stops” in their complete register:—

WOOD (13 PLAYERS).

- 1 Flute (or piccolo).
- 1 Oboe.
- 1 E flat clarinet.
- 2 Solo B flat clarinets.
- 2 Ripieno
- 2 Second
- 2 Third
- 2 Bassoons.

BRASS (6 PLAYERS).

- 3 B flat trumpets or cornets (solo, ripieno and second).
- 3 Trombones (first, second, and bass).

HORNS (6 PLAYERS).

- 3 B flat cornets or flugel-horns (solo, ripieno and second).
- 2 French horns (first and second).
- 1 Euphonium.

3 Basses (one being a “string” bass whenever circumstances permit).

2 Drums.

“ADDITIONAL INSTRUMENTS.”

The additional instruments, named in their probable “order of going in” are:—

E flat alto saxophone, *or* E flat alto clarinet.

B flat tenor horn (baritone).

B flat tenor saxophone *or* bass clarinet.

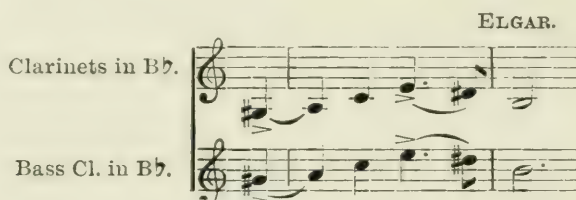
3rd and 4th horns.

Additional B flat clarinets.

Another flute, oboe, and E flat clarinet, timpani and a slight reinforcement of the alto and tenor brass instruments.

The basses to be increased so as to be always at least one-tenth of the total number of instruments.

The flute and piccolo may be written for in D flat *or* in C. All the other instruments are cleffed, transposed or not transposed as in the orchestra, except that the bass clarinet, *when reading in the bass clef*, departs from the Wagner method and plays as a non-transposing instrument like the bassoon. When special parts are written for the bass clarinet, the treble clef is used (in substitution for the tenor clef) in the same peculiar way as for tenor voices (*i.e.*, an octave too high), and also the part is transposed into the same key as the B flat clarinets:—



which would, of course, *sound* in unison.

The necessity for a number of brass soprano instruments has already been explained (see page 62), but whether these be cornets, trumpets or flugel-horns, all or either, or in what proportion, depends upon circumstances.

SPECIAL CONSIDERATION OF THE SOPRANO BRASS INSTRUMENTS.

A band which has a great deal of rough marching to do would probably prefer cornets entirely, as they are easier to play and their tone carries further than trumpets; it might suit another to have trumpets and cornets, and yet another to have all three, *viz.*, trumpets, cornets and flugel-horns. To suggest *one* score that would suit all *three* cases is what the writer has tried to do. To bands which contain cornets only, the scheme may *appear* inapplicable, whereas in reality it ought to appeal very strongly if only as avoiding wastage and a possible answer to the conundrum, "What to do with spare cornets?" The players, at least, will appreciate having four parts to play from instead of two. It is only for the bandmaster to divide his *personnel* suitably, and where cornets have to be employed more or less exclusively,

to select those players whose quality of tone more resembles that of a trumpet or that of a flugel-horn. The cornet, it should be understood, is derived from the trumpet *and* the horn; its tone is not decidedly characteristic, as it sometimes favours the father, sometimes the mother. Individual players have different ideas as to what the tone-quality should really be, and by the selection of an instrument, and still more by the choice of a mouthpiece, they give the cornet a trumpet quality or a more vocal horn tone according to their particular fancy.

This is a chaotic state of things, but in many cases it cannot be altered whilst the cornet remains in such general demand outside the Services, for the men's future prospects have to be considered. The renaissance of the trumpet in large orchestras has been quickly and eagerly responded to by bandmasters and bandsmen alike, where circumstances have permitted. In consequence trumpet manufacturers have recently more than doubled their output, and band journals are now including interesting "parts" for it. But the movement must extend further before military bands can do any more. It has not yet become general in the small orchestras of the theatres, music-halls, &c., wherein so many retired bandsmen find employment; and yet how infinitely preferable the bright, flexible tone of the trumpet, in small combinations, to that of the more robust and deep-chested cornet?

The flugel-horn is popular in brass bands: but such bands do not afford much inducement to pensioners, hence it is little used in a military band. When it reaches the orchestra, the case will be different, and with trumpets, cornets and flugel-horns, all three, bands will at last have as many tone-colours in the soprano brass as they already have in the tenor and bass. Then with just one dainty little E flat soprano added, our British bands would be in every respect as wealthy in instrumentation as the best in the world!

In comparison with foreign bands we used to come off badly, being "given away" by the exclusive use of the cornet in the soprano brass department. In Germany there are flugel-horns, trumpets in plenty, and one or two E flat sopranos, but cornets are seldom used; in Austria there are flugel-horns and trumpets, with no cornets whatever; and in France, flugel-horns (called bugles) and trumpets—cornets sometimes. Russian band scores show an E flat soprano, two B flat "pistons" (which may be either cornets or flugel-horns), and three trumpet parts.

In every department other than the high "brass" our bands could always more than hold their own, for the "reeds" are excellent and not over-qualified by saxophones as in France and Spain; the use of slide trombones gives us a point to the good over the Italians and those who use valved instruments; and we score again in an artistic sense if not in a purely military one, by using flexible "orchestral" flutes, French horns, and bassoons in preference to military fifes, sax-horns, and brazen substitutes for tenor and bass reeds.

PITCH.

It is claimed that the high pitch is the more favourable for performances which are purely instrumental, particularly in the open air! This may be so, but it is negatived by the disadvantage of not being able to join hands, as it were, and play together when British meet with foreign bands. Naval and Marine bands often find themselves in this predicament. The difference in pitch is also awkward for all stationary bands, as the musicians have two instruments to maintain, in order to fulfil their private engagements. Some (not all) of the brass instruments can "pull out" tuning-slides sufficiently, but flue and reed instruments cannot possibly flatten to the extent required.

Para. 992 of the King's Regulations and Orders for the Army fixes the pitch at $A = 452.4$ vibrations, and, as Mr. Blaikley points out, "this regulation is the nearest approach to anything like an official or Government recognition or declaration of pitch in this country."

This Order may be taken to represent an effort on the part of the military authorities to tune Army bands to the standard pitch of the country. $A = 452.4$ was chosen because it was in use, at the time, at both opera houses, all the principal concerts and festivals, and moreover was verified by the Society of Arts, as having been in constant use by the Old Philharmonic Society for practically forty years.

A change now, to "low" pitch, would involve an outlay of something like:—

£36,000 for the whole of the regular Services;

£6,000 for the Navy and Marines only;

£200 for a single band of forty; and

£150 for a band of thirty.

Kindly legislation, skilful engineering and careful management might probably effect the change at an actual *loss* of less than a quarter of the figures named; but at best the cost would be considerable, to say nothing of the confusion and inconvenience both to bands and to instrument-makers.

It is very easy to be enthusiastic in favour of universal pitch. Its advantages are obvious and undeniable; but, one may ask, is the movement gaining ground, are its promoters seriously and earnestly doing all they can on their side?

When not only all orchestras, but all pianofortes and church organs are brought into line, there will be a clear "case" for the consideration of the Service authorities. In the meantime, Army bands can have no voice in the matter.

BALANCE.

For the purpose of an example of the wind band compared with the orchestra, showing how the different constituents work out in the balance, take Elgar's Canto Popolare, "In Moonlight," the arrangement for small orchestra as published by Novello (3s. net); a "transcription" pure and simple, that would suit a small military band perfectly well *in point of balance*, is as follows:

- | | |
|-------------------|---|
| 1. (Flutes) | Flute and oboe. |
| 2. (Oboes) | 2 B flat trumpets. |
| 3. (Clarinets) | 2 B flat cornets. |
| 4. (Bassoons) | 2 Trombones. |
| 5. (Horns) | E flat and B flat saxophones,
(or tenor-horn and euphonium). |
| 6. Timpani | |
| 7. Harp | |
| 8. (Violins, 1st) | Four 1st B flat clarinets. |
| 9. (Violins, 2nd) | Four 2nd B flat clarinets. |
| 10. (Violas) | 2 F horns. |
| 11. ('Cellos) | Bassoon and bass clarinet. |
| 12. Bases. | |

Commenting on the above:—

1. The flute as an instrument is too feeble in its nature to be able to stand alone amongst the more lusty elements of the wind band; therefore it is here strengthened by the oboe.

2. The oboes of the orchestra form a strong factor, whether used as melody instruments or for the harmony; and B flat trumpets may be regarded as the open-air equivalent.

3. Orchestral clarinets are more powerful factors still, and are here put into the responsible hands of the cornets.

4. Bassoons, being the natural bass of the oboes, fittingly go to trombones, as the orchestral oboe parts have been given to the trumpets.

5. Orchestral horn parts require thickening for a military band transcription. Experiment proved, in this instance, that their interpretation by saxophones, or even by a tenor-horn and euphonium (being large sax-horns) was not any too heavy.

6 & 7. The timpani and harp parts need not enter into the discussion.

8. Four B flat clarinets ably represent the first violins part, and there is no need to invoke the aid of the E flat clarinet, as the part remains well within the compass of the B flat instruments.

9. Four more B flat clarinets dispose of the second violins part.

10. Viola parts are always puzzling to the arranger, because composers themselves hold such different views of the instrument, in some cases writing for it as for violins, in others using it simply for establishing the harmony. No rule can be given for the disposal of the viola part; the arranger must be guided by circumstances. In the case before us, the violas have a purely harmonic purpose; they are quite distinct from the violins, and therefore the viola part suits military band horns perfectly.

11. The experiment was first tried of playing the 'cello part by two bassoons, but the range and also the character of the part suited a bass clarinet so well, that one bassoon and one bass clarinet proved the better arrangement.

12. One small tuba (or bass), a larger one, and a stringed bass, accounted for the bass part.

It should be borne in mind that the above is offered only in illustration of the question of "balance."

It may to some extent prove useful also as an example of contrast and relative intensities of the wind instrument families as employed severally in the two combinations; but it is by no means presented as an example of an "arrangement,"

which is an altogether different and more artistic affair. The suggested "transcription" is not even in proper score order and, moreover, ought to be transposed to give a proper sense of the true key-colour of the composition.

KEY-COLOUR.

From the way stringed instruments are tuned, the orchestra stands in sharps, its dominant key being A natural, 3 sharps. The dominant key of a military band is B flat, 2 flats, consequently there is a difference of 3 sharps plus 2 flats (equal to 5 flats, or to 5 sharps according to the point of view one happens to take) in the nature of the two combinations. In the case of the score we have just had under notice, the composer chose the *orchestral* key-colour of F, *one* flat, to suit the character of his "Moonlight" scene; the symphonious key on the military band is G flat, *six* flats.

Orchestral compositions in more than one flat lose nothing by being left in the same key, but "sharp" keys, and the natural key, find their military band level a semitone higher, as explained above.

HINTS ON ARRANGING.

A few bands exist under such highly-favoured conditions as to be able to dispense with so-called improvers, and whose "second" players, like the second players in a symphony orchestra, are in a sense equally as good as the first; but these cases are exceptional. The general rule remains that the "second" players are not so good as the first, and the "thirds" require even more consideration.

The principal clarinets, however, in any band, require no indulgence whatever.

Only, be fair, and whatever you give a player to do, let it be what his particular instrument may reasonably be expected to accomplish. Never go against the "nature" of an instrument, but keep each to its proper vocation. Be particularly careful in the disposal of violin passages. Do not heedlessly *transcribe* a violin part for the clarinets, when it is clearly unsuitable, but re-write it as possibly the composer himself would have written it had he given the passage to clarinets

instead of strings. For instance, a clarinet cannot produce a delicate tremolo, it is "not his nature to." But he can play a delicious shake, or "two parts in one" (the pianoforte tremolo), within a reasonable interval, or a soft holding note—either of which would be better than to attempt a tremolo, which is an effect belonging almost exclusively to stringed instruments:



A military band after all is only a military band, and has limitations which it is advisable not to exceed. This caution is necessary, as bands themselves are somewhat prone to that "vaulting ambition, which o'erleaps itself." They are certainly not entitled to cast the stone at those regimental drums and fifes who sometimes doff the motley and affect serious band-marches, bass-solos and all, in a very midsummer-madness of conceit at playing *from the music*; or at the otherwise sane pipers of a Highland regiment when they produce as their swagger piece, "the Green Hills of the Tyrol" *i' pairs*.

FULL SCORE.

The "foundation band" has already been described and the "extra" instruments explained in detail. Now to put them altogether in proper score order. Those named in italics are the *very* doubtful starters.

- Stave No. 1.—Flute or piccolo.
 „ 2.—*Second flute or second piccolo.*
 „ 3.—First oboe and *second oboe.*
 „ 4.—First and *second E flat clarinets.*
 „ 5.—Solo B flat clarinets.
 „ 6.—Ripieno B flat clarinets.
 „ 7.—Second B flat clarinets.
 „ 8.—Third B flat clarinets.

- Stave No. 9.—E flat alto saxophone and E flat alto clarinet
(one or the other).
- „ 10.—B flat tenor saxophone and bass clarinet.
(one or the other).
- „ 11.—Bassoons.
- „ 12.—B flat trumpets or cornets, solo and ripieno.
- „ 13.—Second B flat trumpet or cornet.
- „ 14.—Tenor trombones, first and second.
- „ 15.—Bass trombone.
- „ 16.—Cornets or flugel-horns, solo and ripieno.
- „ 17.—Second cornet or flugel-horn.
- „ 18.—Horns, first and second.
- „ 19.—*Horns, third and fourth.*
- „ 20.—B flat tenor horn (baritone).
- „ 21.—Euphonium.
- „ 22.—Basses.
- „ 23.—Side-drum, bass-drum and cymbals.
- „ 24.—*Timpani.*

1 and 2. It is better not to follow the orchestral custom of giving the piccolo part to the second player; but to recognise the second flute as an *ad libitum* part entirely. As already explained, flutes and piccolos, in either C or D flat, may be written for.

3. All double-reed instruments are but “broken reeds” to lean upon when a band is playing in a gale of wind, or any other unfavourable conditions; therefore it is highly important to cue all indispensable oboe and bassoon parts into those of more robust instruments, so that they may be reinforced whenever necessary.

9. It rarely happens that both the E flat alto saxophone and the E flat alto clarinet are found in the same band, and hence the recommendation that they appear under the one heading. Double staves, that is a stave for each, could be used if preferred, but it is essential that they should be presented in the one copy (or part), as in all probability one man, usually the saxophone, would have to do his best to represent both.

10. A similar state of things obtains in the case of the B flat tenor saxophone and the bass clarinet, therefore the remarks in the preceding note (9) must be applied.

11. Note remarks on the oboe (3) as to necessity for cueing double-reed parts.

12 and 13. There are still a few bands which do not possess B flat trumpets, but if these parts are made sufficiently interesting they are sure to be played, if only by cornets. It would be as well, however, to mark them "obbligato," or else state plainly, "these parts are important, and must be played by cornets when no trumpets are available."

16 and 17. The somewhat peculiar title again has reference to bands which have only cornets to represent the soprano brass. It is not expected that flugel-horns may be found in one band out of twenty, but by implication there will not be the same inducement for all the six or more cornet players to make for the one part (and feel hurt if they do not get it) when it is not distinctly marked "cornet" only.

18 and 19. In writing for horns it is very highly necessary to remember that four players are found only in large bands. Therefore, select the most important notes of a chord for the first and second horns, and let the part be in sound, two-part writing. As already explained, horns may be written for as in either E flat or F.

23 and 24. Drums, cymbals, timpani and all "effects" should be presented in one copy. In the case of the whole "batterie" being in action at the same time, with an unlimited number of players this arrangement would be somewhat awkward; but it is infinitely better than that one, or even two, players should have to dodge between several band parts, and probably succeed in missing the very bit which was most important. Besides, a very large band could always have duplicates of the drum parts, or, of course, of any other parts, if necessary.

In the case of indispensable passages given to the so-called "extra" instruments (2nd flute, 2nd oboe, &c.), they must be represented by "small notes" elsewhere. This point must be insisted upon, for it might easily happen that a piece would be required by the selfsame band playing on parade in the morning, sixty strong, and at a Flower Show in the afternoon with only thirty. (Here, again, there is nothing peculiar in military band methods; as it is quite usual for orchestral writers to adopt a similar use of "small notes" in order to make their works possible elsewhere than in the Albert Hall, and playable by something less than a full symphony orchestra.)

The free-and-easy way in which parts which nominally belong to one instrument are sometimes played by another is easily explained. With a full band always at command there would be no excuse, but when, as suggested in the preceding paragraph, the numbers have to be cut down to suit some particular occasion, a very careful re-adjustment is necessary in order to secure a proper balance. "Casualties" also must be guarded against. Hence it happens that a saxophone may be found playing alto clarinet, or even first bassoon parts, and a robust bass clarinet may be neglecting his own fancy or *ad lib.* part for the sake of more fully representing an indispensable second bassoon part. After all, much the same sort of thing obtains in the case of organ compositions; for an organist who has no Jacob's ladder on the premises does not hesitate to represent a solo written for (say) the "Seraphina," with "Vox Angelica" accompaniment, by something more within the earthly reach of his ordinary two- or three-manual instrument.

It has already been mentioned that bands have to play in all sorts of weather and that it is necessary, therefore, to strengthen such delicate members as oboes and bassoons. It is also necessary to bear in mind the fact that bands have to play in all sorts of places. Take as an instance the Jubilee bandstand—the thousand-pound Jubilee bandstand! It stands on the top of the highest hill in the Public Park, not only in its noble patriotic significance but as a monument to the combined genius of the Borough Surveyor who chose the site, and the Architect who designed it. Bands have to play in Jubilee bandstands as, failing aviation stations, there is no other present use to which they can be put.

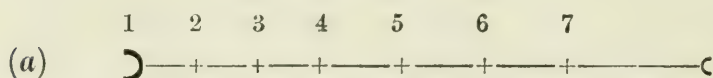
Remember the Jubilee bandstand when scoring, and lay on the colours with a thick brush.

NOTES ON VALVE MECHANISM.

Mechanism which involves slides suits cylindrical instruments better than conical ones. The shape of a trumpet is not seriously interfered with by the application of slides; but any instrument of the horn family has to sacrifice its conical form, becoming cylindrical in part, and necessarily loses in characteristic tone-quality by the process. The

greater range and freedom acquired by the invention of the valve was not bought for nothing, the price being an approximation of the distinguishing tone-qualities of the two families, trumpets and horns.

The chief defect, when valves are used in combination, is that of intonation. The three valves severally represent a depression in pitch of a semitone, a tone, and a minor third. But from what key-note? If truly in tune from (say) C, it is clear that they cannot be in tune from B flat, and still less from A flat, &c. Tubing must be lengthened for every descending semitone, and a slide trombone player "shifts" as at (a) and not as at (b):—



Yet the same valve which gives a semitone below C has to do similar duty when the instrument is put into B flat by the use of the full-tone valve, and also when it is transposed into A by the depression of the minor third valve! The discrepancy is still more glaring when all three valves are used together, as then the shortage of tubing in the case of large instruments amounts to several inches. It will thus be seen that to play a valved instrument artistically, with equal quality of tone and well in tune throughout the scale, is not the easy matter it may appear to the uninitiated. The mere physical work a player's lips have to accomplish is enormous, but happily the controlling power of the "lip-reed" is greater than that of other reeds (*vide* page 61).

French horn players have the additional advantage of being able to flatten by means of the hand in the bell. In the case of large basses, where the volume of tone is more unwieldy, an important invention, whereby valve-tubings automatically lengthen when used in combination, has come to the aid of the players. They would otherwise have been somewhat at the mercy of their instruments.

PRACTICAL INSTRUMENTATION.

The Royal Military School of Music at Kneller Hall affords splendid opportunities for acquiring a practical knowledge of all instruments. Some of the finest professors in the country are engaged there in teaching, each his own particular instrument. Different quarters of the building itself are set apart, on the first floor to the flutes and oboes, thence to rooms for the clarinets and cornets, up to the top floor, which is given up to big brass instruments; and Kneller Hall stands in its own beautiful (and extensive) grounds.

Civilians cannot possibly find such direct opportunities, and must therefore seek a knowledge of band instruments in a more indirect manner. Rudimentary acoustics are of importance not only as an aid in the appreciation of different tone-qualities, but in ways such as will now be suggested.

Let the student listen carefully to the opening of the "Oberon" overture, played by a good orchestra, and while the impression is still strongly fixed upon his mind, try to play it on the pianoforte. He will realise the importance of "temperament" without proceeding beyond the first bar; and the impossibility of representing the horn-player's do-re-mi



on a tempered instrument which is incapable of discriminating between a major tone and a minor tone.

Another instance. Could anything be more commonplace than:—




or anything more exquisite than:—

SCHUBERT. (B minor Symphony.)

Flute. 

Oboe. 

A Clarinet. 

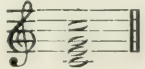
Strings. 



A cavalry trumpeter uses his patrician and historic instrument for calls sounded in the barrack-yard, but uses a modern common infantry bugle when on field service; and will tell you that he has to do so because the sound of the bugle travels so much further. The tone of the trumpet is more distinguished and brilliant than that of the bugle, and they both sound equally loud at close quarters; why, therefore, does the bugle “carry” further than the trumpet? Two sound-principles are involved, viz., quality and substance. As to the former, the rule reads “the quality of a *clang*”—that is to say of

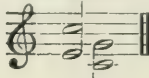
a composite tone—"depends on the number, order and relative intensities of the partial-tones into which it can be resolved." The *clang* of the bugle is made up of primary partial tones, all of which are consonant and of fairly even intensity. The trumpet tone is compounded of weak primary tones with a strong leavening of high dissonant overtones (or *upper partial tones*), hence the characteristic difference "in character." For the difference "in substance," it is only necessary to compare their sound-waves according to the acoustic-wave law, "The resultant displacement is equal to the sum or difference of the component displacements," for, as the component displacements of the bugle *clang* are greater than those of the trumpet, the result is a sound-wave of greater amplitude, therefore of greater carrying power. Or simply compare the effect upon the ear—the steady pressure of the bugle sound with the beating, jarring, "flutter" of the trumpet; and it stands confessed that the strictly good, pure tone, however much less interesting, is the more resonant of the two.

Clang-tint, or tone-quality of instruments employed, must be the guide in the disposition of the notes of a chord, as to which should take the upper and which the lower notes; which play a sensitive note and which a tonic or dominant. As an example,

take the common chord of C  and arrange it for

two trumpets and two horns, observing what was said in the preceding paragraph and that the tone of the French horn is purer, even, than that of the bugle. There can be only one satisfactory way of doing it. The trumpets, with their keener edge and lighter substance, must take the octave and the third, whilst the horns take the tonic and dominant:—

Trumpets.



Horns.

Having absorbed an elementary knowledge of the physical constitution of musical sounds, and of the compass, use, and capability of the different instruments, it is necessary to study their effect in contrast and in combination. An orchestral composer is able to "hear with his eyes," but it is inconceivable that his brain should not previously have acquired

the faculty through his ears. (Beethoven and Smetana were not deaf during the whole of their lives.) No regimental band-practice-room would close its doors against an earnest student, especially as he need ask no more than to be permitted to listen.

EXAMPLES IN SCORING.

For the purpose of practical examples of scoring for a military band, the first movement of Schubert's B minor Symphony is selected, being familiar to all students. Good opportunities for illustrating most of the points suggested in previous chapters abound in it.

It is assumed that the student will have the orchestral full score before him for constant reference. And it is suggested that he should actually score the movement with the assistance of the hints given, first for the "Foundation band" prescribed on page 65, and afterwards with the "added instruments," described on the same page. The four-stave sketch or so-called "conductor's part" (see page 101) would be found of great assistance, and should be the first written.

In dealing with any work of this kind, the first essential is that the arranger should sink his own individuality and immerse himself into that of the composer.

The work is no longer the B minor Symphony except in name, for that was the orchestral key; it must now be in C minor, *vide* paragraph on "Key-colour."

Bars 1 to 8, the atmosphere-creating bass passage, required "pointing" by the 'cellos because the full-sized double-basses of old time were slow and indistinct of speech. This consideration does not weigh in the case of brass basses; and besides, it is not good to start by blending tones, there will be time for that later:—

Allegro moderato.

Basses. 

pp col 8va.

The Subject, commencing at the 13th Bar. Nothing can better the same combination of oboe and clarinet; but the Jubilee bandstand must be remembered; therefore, instead

of oboe and clarinet *solo* (one player), the whole of the technically named "solo clarinets" are employed:—

Bars 9 to 35. The figure of accompaniment, suggestive of the busy ripple of a brook,—played with feather-light strokes of violin bows, twelve semiquavers in a bar and twenty bars without a break! A literal translation is obviously impossible. A "transcription," thus:—

is possible of execution, the twenty bars divided into breathing periods and then played *divisi*. This would be preferable in a case where the players could be relied upon for the necessary smoothness, finish and delicacy. But in the hands of the average second and third clarinet players (see page 32) the character of the passage would be changed to something quite unsuitable to the subject. Therefore the following "arrangement" is suggested as being better for general purposes. The second and third clarinets share the work between them, supported by the ripieno clarinets. Opportunities for breathing are arranged in such a way as to preserve the smooth, even-flowing character. Assurance

is made doubly sure by means of small notes for use in small bands :

Ripieno Clarinets. *pp*

Second Clarinets. *pp* 3rd Cl.

Third Clarinets. *pp* 2nd Cl.

Solo enters.

[N.B.—In the above and succeeding illustrations, only the *parts in treatment* are shown separately, the remainder of the band, with which there is no immediate concern, being indicated in short score whenever necessary.]

The *bass part* from Bar 9 is strengthened by violas at the octave. Nothing weighty is required or any new orchestral colour, therefore the addition of the B flat tenor horn will suffice :—

B7 Tenor Horn. *pp*

Basses. *pp con 8va.*

Bars 20 and 21. *Horns, bassoons, and trombone.* Keep the same qualities, but slightly augment, and provide for the possible absence of the second bassoon, which has an important note :—

Bassoons.

Horns in F.

2nd Bassoon.

Tenor Trombones.

Bass Trombone.

The first horn plays the original part during the succeeding bars.

The additions at the 26th Bar are chiefly two cornets or flugel-horns, which enter in thirds and, doubled by bassoons at the octave, assume melodic responsibility up to bar 38:—

Cornets.

Bassoons.

This leaves the solo clarinets free to help the others at bars 31 to 38:—

Solo Clarinets.

Ripieno Clarinets.

Clarinets 2, 3.

Bars 38 to 42. The passage is inferential to that at bars 20, 21, and should be kept to the same instruments, which becomes quite easy by reversing the parts thus:—

Bassoons. *fp* *pp*
 Horns in F. *fp*

The musical score shows two staves. The top staff is for Bassoons and the bottom staff is for Horns in F. Both staves have a key signature of one flat (B-flat) and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The dynamics are marked *fp* (fortissimo piano) at the beginning and *pp* (pianissimo) at the end of the passage.

The next consideration is, *the second melody which enters at Bar 44*, and is introduced by the 'cellos, a new melodic voice, so far. The bassoons are naturally the first instruments to be thought of, but they have already been prominent at bars 38 to 41, therefore something else must be substituted:—

Tenor Saxophone in B \flat . *pp*
 Euphonium. *pp*

The musical score shows two staves. The top staff is for Tenor Saxophone in B-flat and the bottom staff is for Euphonium. Both staves have a key signature of two flats (B-flat and E-flat) and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The dynamics are marked *pp* (pianissimo) at the beginning and *pp* (pianissimo) at the end of the passage.

The bassoons may now rest for a few bars, but as the B flat tenor saxophone is a "doubtful starter," its part should be put into that of the first bassoon, in small notes.

The accompaniment at Bar 42, &c., can be given to the third and fourth horns (represented by small notes in the first and second in case of accident) and B flat clarinets.

At Bar 53 the whole of the violins assume the melody in octaves; a contrasting effect which is well represented by the whole of the clarinets:—

E \flat Clarinets. *pp*
 Solo B \flat Clarinets. *pp*
 Ripieno, 2nd and 3rd Clarinets. *pp*

The musical score shows three staves. The top staff is for E-flat Clarinets, the middle staff is for Solo B-flat Clarinets, and the bottom staff is for Ripieno, 2nd and 3rd Clarinets. All three staves have a key signature of one flat (B-flat) and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The dynamics are marked *pp* (pianissimo) at the beginning and *pp* (pianissimo) at the end of the passage.

The original clarinet and bassoon accompaniments are given to the ripieno and second cornets or flugel-horns and tenor trombones; the original horn parts being played by all four players.

At Bar 63 disregard the tremolo signs and use holding-notes. *Bars 68 to 71* afford an instance of the utility of the E flat clarinets and the piccolo in extending a high passage :—

D \flat Piccolo.

E \flat Clarinet.

Solo and Ripieno B \flat Clarinets.

The antiphonal parts at Bars 73 to 76 belong to those instruments which have recently been employed for the same melody :—

Solo and Ripieno Clarinets.

Second and Third Clarinets.

B \flat Tenor Saxophone.

Euphonium.

Suitable accompaniments are (reading from bar 71):—

E♭ Clarinet.

Oboe.

Ripieno and Second Cornets.

the accompaniments (at Bar 77) being flutes, oboes, ripieno and second cornets or flugel-horns, horns and bassoons doubling the same part, and bass trombone.

Build up the crescendo from *Bar 77*, thus (the example is given in short score and non-transposed):—

E♭ Clarinets & Solo Clarinets,
Ripieno Clarinets, 2nd
& 3rd Clarinets &
E♭ Alto Saxophone.

Euphonium, Tenor Horn,
B♭ Tenor Saxophone,
Basses.

add Trumpets.

add Tenor Trombones.

The addition of the trumpets to the melody leaves the higher B flat clarinets at liberty to strengthen the accompaniments, thus (*Bar 81, &c.*):—

Flutes.
Oboes.

Solo Clarinets.
Ripieno Clarinets.

F Horns.

Ripieno and
Second Cornets.

Remainder.

Bar 85, &c. In all such *tutti* follow the orchestral rule of making each group of instruments harmonically complete in itself. Close positions are natural and proper for the high voices. Open positions are better for the others, and the lower the diapason, the more open of course must be the harmony. Wherever possible, let the several groups overlap each other.

Thus in the 85th bar, let the flutes, oboes and bassoons represent one group:—

Sua...

Flutes.

Oboes.

Bassoons.

The clarinets and saxophones another:—

Solo B \flat Clarinets.

Ripieno B \flat Clarinets.

2nd B \flat Clarinets.

3rd B \flat Clarinets.

E \flat Alto Saxophone.

B \flat Tenor Saxophone.

The trumpets and trombones another:—

Trumpets.

Trombones.

The cornets, horns and B flat tenor another:—

Cornets.

Horns.

B \flat Tenor Horn.

Bar 94 onward. After the storm, a calm. Employ the same quiet principals that were engaged in the exposition of the several themes, thus :—

Solo & Ripieno Clarinets. (Also Oboe.)

2nd & 3rd Clarinets. (Also E♭ Alto Saxophone.)

Euphonium. (Also B♭ Tenor Saxophone.)

and from *Bar 99* :—

E♭ Clarinets. (Also Flutes.)

Oboe.

Solo B♭ Clarinets.

Cornets.

the accompaniments at *Bars 93 to 99* given to horns, and at *Bars 99 to 104* to clarinets.

N.B.—Number the bars of the orchestral score as though the first time bar was omitted.

The bass passage, at Bars 114 to 121. Here, to avoid any semblance of monotony, add bassoons (not euphonium) to the brass basses.

The canonic passages at Bar 122, &c., translate thus:—

(Also Flute.)

E♭ Clarinets. *pp*

Solo and Ripieno Clarinets. *pp*

(Also Saxophones.)

2nd and 3rd Clarinets. *pp*

Bassoons. *pp*

Bars 134, &c. Add trumpets to the upper melody, B flat tenor horn and euphonium to the lower, the 2nd and 3rd B flat clarinets playing the sustained harmony (viola part), thus:—

B♭ Trumpets. *f*

B♭ Tenor Horn. *f*

2nd and 3rd Clarinets. *f*

The reflected chords will balance well, thus:—

Horns in F. *fz*

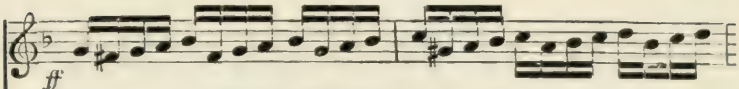
Cornets. *fz*

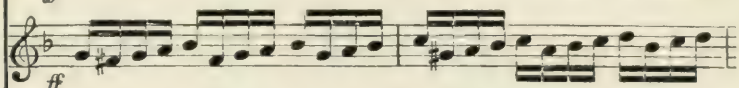
Trombones. *fz*


Bars 150 to 153, also 158 to 161, also 166 to 169. Use bassoons and tenor trombones for the slurred notes; oboes, E flat clarinets, and solo and ripieno clarinets for the syncopated parts; the remainder of the clarinets and the basses for the staccato notes.


Bars 170 to 193, add the euphonium to the (bass) melody.


Bars 176 to 183 require careful arrangement, for although the players must have opportunities for breathing, the impetuous character of the passage must be maintained:—


Solo Clarinet. 

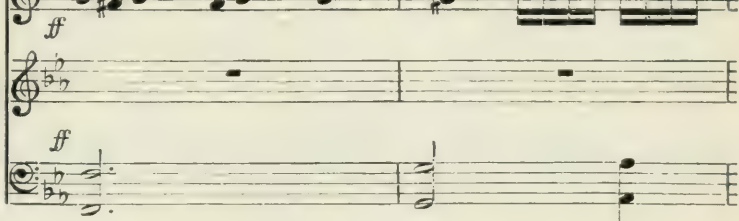
Ripieno Clarinet. 

2nd Clarinet. 

3rd Clarinet. 

E♭ Saxophone 

B♭ Saxophone. 

Remainder. 



This section contains a dense arrangement of musical staves. The upper staves feature intricate rhythmic patterns with frequent sixteenth and thirty-second notes. The lower staves, including a grand staff, show sustained chords and dynamic markings such as 'ff' (fortissimo) and 'piano'.

Bars 184, &c., give the counter melody to the cornets (ripieno and second) as well as to all the reed instruments. Trumpets and horns deal with the oboe, bassoon and horn parts.

At Bars 196 to 201 utilise the solo cornet, with the flute at the octave above and the euphonium at the double octave below :—

(With Flute at the 8ve.)

Solo Cornet. *fz* *p p* *cres.*

Euphonium. *fz* *p p* *cres.*

accompanied by soft holding-notes by the E flat clarinet, ripieno, second and third clarinets, and basses. Take the opportunity of giving a few bars' rest to the hard-worked "solo" clarinets.

Bars 204, and 205, also bars 208 to 218 (the bridging passages between the strenuous ending of the development section and the return of the peaceful first subject) afford an opportunity for the somewhat neglected cornets :—

(202) (203)

Cornets.

Horns.

E♭ Alto Saxophone.

B♭ Tenor Saxophone.

Remainder.

ff

fz

fz

(204) (205)

fp

fp

(Small-noted in B♭ Tenor Horn.)

fp

(Small-noted in Euphonium.)

fp

p

At Bars 229 and 230 the E flat clarinets and oboes play:—

E♭ Clarinets.

Oboes.

with horns and bassoons at the octave.

*At Bar 231 the solo trumpet enters upon the melody with the flute *Coll' 8va*:—*

(With Oboe.)

Solo Clarinets.

(With Flute all' 8)

Solo Trumpet.

Bar 240, cornets enter:—

Cornets.

Trumpets.

Horns.

solo and ripieno clarinets replacing the second and third clarinets with the figured accompaniment.

The modulation at Bars 252-255 is left exactly as it is, for horns and bassoons.

The transposed second melody at Bar 258, &c., exactly suits the B flat tenor horn and the E flat alto saxophone, thus :—

E♭ Alto Saxophone. 

B♭ Tenor Horn. 

(small notes in solo and ripieno clarinet parts, also in euphonium part for an alternative reading).

Accompaniments, flugel-horns or cornets, and E flat clarinets.

From Bar 267 to 279. All the B flat clarinets, oboes and bassoons divided in octaves, play the melody; observing that clarinets alone cannot sustain a listener's interest in the same way as the more emotional violins.

Accompaniments, flugel-horns or cornets still, tenor trombones (playing the bassoon parts), and horns.

Bars 291 to 294. As far as possible, use the same voices which have recently been associated with the same passages :—

Clarinet. 

Piano. 

p Alto Saxophone and Tenor Horn.

Bars 312 to 316 may be given to a combination of reed instruments headed by the principal clarinets :—

Oboes. 1

Solo Clarinets.
Ripieno Clarinets. 2

2nd Clarinets. 3

3rd Clarinets. 4

E♭ Saxophone. (also B♭ Saxophone.) 5

Bassoons. 6

F Horns. 7

Tenor Horn. 8

Euphonium. 9

Basses. 10

1

2

3

4

5

6

7

8

9

10

Bars 317 to 321, give to an antiphonal group, led by the principal cornets:—

Flutes 1

Solo Clarinet.
Ripieno Clarinet. 2

2nd Clarinet.
3rd Clarinet. 3

Solo & Ripieno
Cornets. 4

Horns. 5

Trombones. 6

Tenor Horn. 7

Euphonium. 8

Basses. 9

con Sra.

8va

1

2

3

4

5

6

7

8

9

p

p

Bars 328 to 335, bassoons and basses.

Bars 336, &c., euphonium, tenor saxophone, and basses.

Bars 338, &c.:—

Oboes, Solo and Ripieno Clarinets.

Piano.

2nd and 3rd Clarinets, Saxophone.

add Trumpets.

add Tenor Horn.

The crescendo at Bars 348 and 349 may be emphasised by syncopated quavers on the reed instruments:—

Piano.

but it is not advisable to break up the dotted minims at *Bars 350, 351.*

The solo cornet, accompanied by selected brass instruments, is responsible for *Bars 352 to 355*; all the reeds (except the bassoons, which cannot reach it) play the melody at *Bars 356 to 359*; euphonium, bassoons (in octaves), and basses, accompanied by flugel-horns (or cornets), trumpets, and horns, play the four *Bars 360 to 363.*

ON COMPOSING FOR A MILITARY BAND.

“Oberon and Titania” with their attendant fairies and all the other accessories of a *Midsummer Night’s Dream*, form a subject which might well inspire the brush of a Sir Noel Paton, but yet not suit the broader canvas and thicker brush of a theatrical scene-painter. Subjects might be admirably

adapted to orchestral composition which would not suit the characteristic manliness of a military band.

Softly suggestive, half-veiled, indistinct and mysterious harmonic effects (too-early sunrises and too-late sunsets) possible on a highly sympathetic string orchestra, are not suited to the hard, matter-of-fact, plain speaking voices of the open-air band. Consideration must also be given to the people to whom the band usually plays, and subjects chosen that would interest them :—the brain-workers,—professional and business men who turn to music as a recreation, seeking a brief respite from the cussedness of things by a few hours in the park or a few days at the seaside ; the hand-workers,—soldiers, sailors, miners, factory-hands, potters, quarrymen, agriculturists, &c., whose music does not interfere with their occupation and is ever present, more or less. Those who do not know may think that this is not much of an audience to play to, or to compose for. It is certainly not well acquainted with the latest “idioms,” but any composition in any style up to (say) the Wagner second period will be understood, and receive the meed of appreciation it deserves. But the would-be composer is advised to avoid the “greenery-yallery, Grosvenor gallery, foot-in-the-grave” kind of music, and also the hypnotic, uncanny, exotic, Venusberg-y “creations” of the New School. This is essentially chamber-music, and can be enjoyed only under the most luxurious conditions.

The open-air band necessarily plays in equal temperament. There is no “give” whatever, and the harmonic progression or combination which will not stand the test of the pianoforte, will certainly not sound well on the wind band ; therefore let the harmonic scheme be clear, intelligible, and *modal*. Then, in the working, do not be too minute in detail, remembering that the military band is frequently reduced to its “foundation stops.” But any contrapuntal or other writing which would suit an *organ* is quite suitable to a band. Assist the bandsman to a proper rendering and the audience to a proper appreciation of a composition, by its title and a “programme” defining its poetic purport, &c. (A dry *analysis* as to the entry of the second subject at the forty-seventh bar, &c., would interest nobody.)

Then as to the method of working. A military band score being of such fearful and wonderful dimensions and moreover unfamiliar, a preliminary sketch on four staves, as though for two pianofortes, is to be recommended, observing that it proves useful later as a conductor’s part.

ON AMATEUR CONDUCTING.

It frequently falls to the duty of military bands stationed in country towns, to furnish the "wind" of the local choral and orchestral society. The men are requisitioned, with a view to economy, for the final rehearsals only. The task they are set is not of the kind which comes within the range of their everyday experience. They are placed amid unfamiliar surroundings and under a strange conductor, who may be an excellent organist, or theorist, but whose practical experience as a conductor is fitful, to say the least of it. The results are not always what they might be. This preamble is by way of justifying a few words to such conductors.

Now, there is no power on earth to make a good conductor any more than a good composer, for both are above human agencies; but to know how, is as necessary in the one case as the other. Further still, there is the "business" of conducting to be attended to. The little he may have to do in conducting, and the exigencies of other work, may not justify the amateur conductor in spending much time over the subject. But that is no excuse for not giving the performers a fair chance, however indifferent he may be to his own possibilities. The conductor himself has the full score before him, and has read, marked, learned, and inwardly digested it; but the players are not reading from a full score, and are at a disadvantage, even, compared with the singers in having no indication whatever in their copies as to what is going on around them. "Give every individual performer clearly to appreciate what the score requires of him," is an excellent nutshell axiom. Again, do not be too sudden in "firing off," but give players time to think and take steady mental aim, observing that, in respect of respiration, a bandsman's education is the same as that of a vocalist. If these two things were always remembered, there would be less fault to find with borrowed bandsmen. Again, see personally to their seating and comfort. All these are small matters no doubt, but they are "chances" nevertheless, and when playing the game in earnest they should not be left to the caddie.

Then, one word to the amateur conductor on the subject of gesture. In the *sanctum sanctorum*, the rehearsal room, with the doors closely tiled, and in his players' complete confidence and affection, any conductor is fully justified in indulging in gestures, as well as figures of speech, metaphor,

fable, &c., if by so doing he can convey some particular sense of rhythm, grace, elegance and meaning. But that is no excuse for inflicting any such displays in public upon an audience gathered together for a purely musical purpose.

The unconscious mannerisms of a born conductor offer no argument in favour of studied attitudes or calisthenics. Freak conductors have a purpose, a "business" purpose, and are part of the advertised "show," and people go to see the conductor rather than listen to the music; but that is quite another affair.

OTHER BANDS DEFINED.

The term "reed band" is sometimes applied to the military band, in the same way that the orchestra is referred to as a "string" band, because of the preponderance of reed instruments.

The "brass and reed band" is to be looked for in the Mechanics' Institutes and Mission Rooms of agricultural and other thinly populated districts. It consists of odds-and-ends, players of any instrument whether brass or reed, who, as it were, get blown together by the wind like autumn leaves. These little Mission Bands are so very uncertain in quantity, and moreover, so very modest in their aims (being quite content with the crumbs from the rich man's table) that however deserving of encouragement from a philanthropic point of view, they can be left out of a discussion which is seriously musical.

THE BRASS BAND.

The "brass band," however, is in another category, being indeed as worthy of consideration in many ways as the military band itself. Its home is in an English Bohemia which lies between the Trent and the Tweed,* where

"The tailor blows the flute,
And the cobbler blows the horn,
And the miner blows the bugle
Over mountain gorge and bourn"—

* That the inhabitants of Wales and the North of England were particularly gifted with a love of "symphonious harmony" was noted by *Giraldus Cambrensis* as early as the 12th century. He attributed it to the Danes and Norwegians, "who were more frequently accustomed to occupy, as well as longer to retain, possession of those parts of the island."

a quotation which exactly applies *except* in that one word "flute," which is an instrument that does *not* appeal to a Yorkshireman either as music or as an investment. It takes a great deal of wind and has little to show for it; so he puts his "brass" out to better advantage in a "double B flat bombardon," and joins with the cobbler who blows the horn and the miner who blows the bugle, and a few more who blow other things, and makes a brass band of it. Then, because he is a born sportsman, and an economist as well as a musician, he at once saves time and indulges both his tastes by coming to "blows" with his natural rival, the Lancashire man; and the Wars of the Roses are fought over again in the brass band contests.

These are held in strict accordance with the rules, and the contesting qualifications for the "heavy weight" championship are clearly laid down at:

1 Soprano in E flat.	2 B flat baritones.
6 B flat cornets.	3 Trombones.
3 B flat flugel-horns.	2 Euphoniums.
3 E flat saxhorns.	2 E flat bombardones.
2 BB flat bombardones.	

Total twenty-four (no drums being allowed except for marches). A very good combination, but not so bright or "brassy" as it ought to be, owing to the absence of trumpets. Like Meyerbeer's saxhorn band (*see* page 52), it is lacking in colour. The basses also are somewhat out of proportion.

The pitch of artistic excellence that these contesting brass bands work up to is marvellous; whilst as regards genuine musical enthusiasm, pure and simple, there is nothing (except a Welsh choral competition) to compare with a good brass band contest.

The brass band contest is the one and only successful rival to the football match in the affections of a certain section of the British public. The two attractions have several points of similarity. For the band contest, it may be claimed that it offers a better "show," as it frequently puts twenty competing teams in the field as compared with the two lots of footballers. Also, that there is no less action, visible motion and display of manly energy—for a whole team of footballers cannot do more with one ball than a brass band conductor can do with

his stick. Again, in attending a football match, you pay the gate-money and take your *chance* of any good sport, whereas sport is guaranteed at a band contest, and you get more for your money. A steeplechase, ridden singly and against time, is a good simile. The obstacles are all clearly mapped out, excitement and interest are doubled and redoubled by anticipation and prolonged comparison.

If this were all, there would be no reason for a brass band contest entering upon these pages. Happily there is something beyond, inasmuch as what may be called the visible obstacles are only of secondary importance, added for attractive, decorative or commercial purposes. A brilliant "run up" by the "outside right" or solo euphonium; a splendid "down chromatic" by the solo trombone, and a top "C" from the solo cornet that would awaken the dead, would all be of no avail if the *ensemble* were not up to the mark. Woe betide the adjudicator who makes the mistake of thinking otherwise. Still, it is better that these "obstacles" (cadenzas, bravura and solo passages, &c.) should find place, not only in consideration for the lighter side of things but to ensure the best chance to the best band. The battle is for the strong—the strong on all points; and any individual display of nerve, intelligence, enthusiasm, skill and physical endurance, *all other things being equal*, ought certainly to weigh in the balance.

The extent of the brass band movement in the North of England is unknown to dwellers in the South. Messrs. Wright & Round, the brass band journalists of Liverpool, have afforded the following particulars:—"The number of brass bands in Lancashire and Yorkshire alone is between 4,000 and 5,000 . . . About 5 per cent. of these are full *contesting* bands, and are chiefly found in the industrial areas. . . . There are over 1,000 Mission Bands of ten to twelve members in the rural districts."

Over 4,000 bands, with an average membership of, say, fifteen: over 60,000 brass instrumentalists in those two counties alone!* And not only the finest bands, but the finest choirs are also found there. Add to the 60,000 bandsmen the hundreds of thousands of their womenkind and the remainder of their families who sing or play the pianoforte and the fiddle, and all for the simple love of

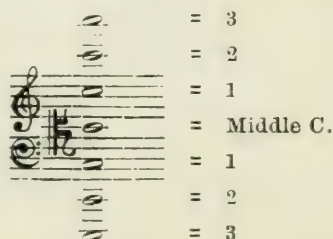
* It is to be observed when travelling on the Lancashire and Yorkshire Railway, that the roofs of the cottages are entirely of stone!

music. Is there another country in the world that can make such a show? And yet one reads, almost daily, such moans as this:—"Until the home in England is musically more widely worthy of respect, what earthly chance is there for the British composer? What we want to see is the *awakening* of the home. When the home awakens, our beloved art will have a glorious future indeed." Let the man who wrote that go to Yorkshire; he might not *see* the awakening of the home, but he could possibly *hear* it, if he were not stone deaf; and as for a glorious future for our beloved art and (incidentally) this British composer, here is his chance. It would not do him any good, however, to write that kind of music which, according to their ideas, is *sans* melody, *sans* tonality, *sans* harmony, *sans* almost everything; and he should be cautioned that for plain, outspoken criticism, the Yorkshireman is unique. It is no use trying any "new French idioms" on him, as he would say, at the very least, that it was "all wrong notes." *

In conclusion, the author desires to acknowledge the kind assistance he has received from Sir Hubert Parry, General J. F. Daniell, Dr. Albert Williams, Mr. Francis E. Barrett, Mr. D. J. Blaikley, Mr. Harold F. Ramsey, and Dr. W. G. McNaught, and to express his sincere gratitude.

Modern authors and their works are acknowledged wherever quoted.

The "Middle C," indicated on the Range Finder indicates the C which is in the middle both of the pianoforte keyboard and the Great Stave. The numbers 1, 2 and 3 indicate the C's which are one, two or three octaves above or below, thus:—

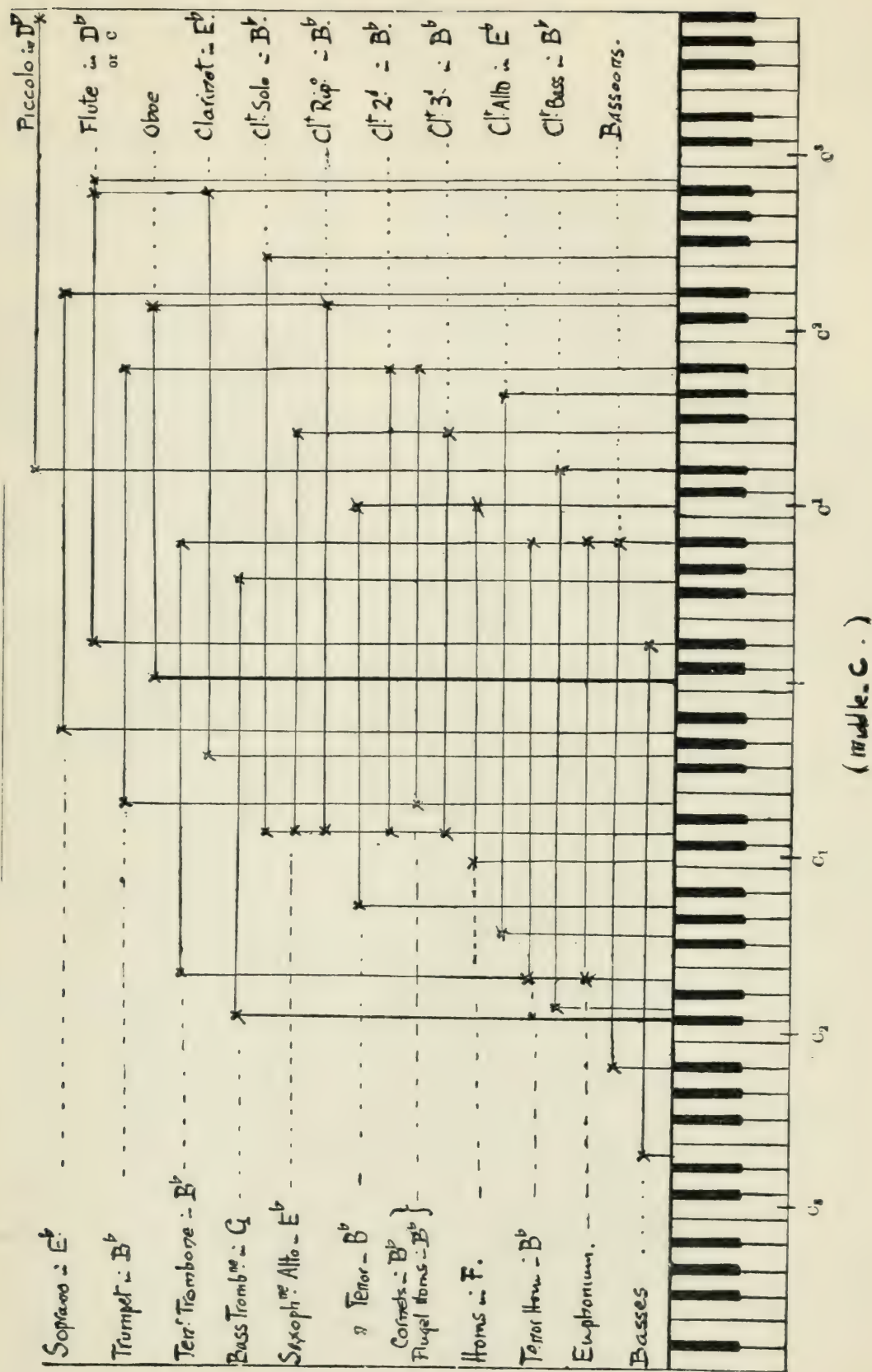


* "The increase of complexity and sensationalism cannot go on for ever. We must strike out in a different direction . . . the present age is ripe for it, and longing for it. And what do we want? Simplicity, sanity, spontaneity and, above all and including all, beauty—natural, gracious, persuasive beauty."—Niecks's "Programme Music." Novello & Co., Ltd.

BRASS.

RANGE FINDER.

WOOD.



ORATORIOS, CANTATAS, OPERAS, &c.

			s.	d.				s.	d.
FRANZ ABT.					J. S. BACH.—Continued.				
FAYS' FROLIC (FEMALE VOICES) SOL-FA, 6d.	...	1	6		O LIGHT EVERLASTING (SOL-FA, 6d.)	...	1	0	
GOLDEN CITY (DITTO) (DITTO)	...	1	6		O PRAISE THE LORD FOR ALL HIS MERCIES	...	1	0	
MINSTER BELLS (DITTO) (DITTO)	...	1	6		O TEACH ME, LORD, MY DAYS TO NUMBER	...	1	0	
SILVER CLOUD (DITTO) (DITTO)	...	1	6		PASSION (ST. JOHN)	...	2	0	
SPRINGTIME (DITTO) (DITTO)	...	1	6		PASSION (ST. MATTHEW)	...	2	0	
SUMMER (DITTO) (DITTO)	...	1	6		DITTO (ABRIDGED, AS USED AT ST. PAUL'S)	...	1	6	
WATER FAIRIES (DITTO) (DITTO)	...	1	6		DITTO (CHORUSES ONLY, SOL-FA)	...	1	0	
WISHING STONE (DITTO) (DITTO)	...	1	6		DITTO (NEW EDITION) (SOL-FA, IS.)	...	2	6	
J. H. ADAMS.					PHŒBUS AND PAN	...	1	6	
DAY IN SUMMER (FEMALE V.) (SOL-FA, 6d.)	...	1	6		PRaise OUR GOD WHO REIGNS IN HEAVEN	...	1	0	
KING CONOR (SOL-FA, IS.)	...	2	0		PRaise THOU THE LORD, JERUSALEM	...	1	0	
THOMAS ADAMS.					SAGES OF SHEBA	...	1	0	
CROSS OF CHRIST (SOL-FA, 6d.)	...	1	0		SING YE TO THE LORD (MOTET) (SOL-FA, IS.)	...	1	0	
GOLDEN HARVEST (SOL-FA, 8d.)	...	1	0		SLEEPERS, WAKE (SOL-FA, 6d.)	...	1	0	
HOLY CHILD (CHRISTMAS) (SOL-FA, 6d.)	...	1	0		SPIRIT ALSO HELPETH US (MOTET)	...	1	0	
NATIVITY, THE (CHRISTMAS) (SOL-FA, 8d.)	...	1	0		STRIKE, THOU HOUR SO LONG EXPECTED	...	1	0	
RAINBOW OF PEACE (HARVEST)	...	1	0		STRONGHOLD SURE (CHORUSES, SOL-FA, 6d.)	...	1	0	
STORY OF CALVARY, THE...	...	1	6		THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY	...	1	0	
A. H. ALLEN.					THOU GUIDE OF ISRAEL	...	1	0	
NEWFOUNDLAND	...	1	0		WAILING, CRYING, MOURNING	...	1	0	
THOMAS ANDERTON.					WATCH YE, PRAY YE	...	1	0	
NORMAN BARON	...	1	0		WHEN WILL GOD RECALL MY SPIRIT	...	1	0	
WRECK OF THE HESPERUS (SOL-FA, 4d.)	...	1	0		GRANVILLE BANTOCK.				
YULE TIDE	...	1	6		FIRE-WORSHIPPERS	...	2	6	
J. H. ANGER.					J. BARNBY.				
SONG OF THANKSGIVING	...	1	0		LORD IS KING (SOL-FA, IS.)	...	1	6	
P. ARMES.					REBEKAH (SOL-FA, 9d.)	...	1	0	
HEZEKIAH	...	2	6		J. F. BARNETT.				
ST. BARNABAS	...	2	0		ANCIENT MARINER (SOL-FA, 2s.)	...	3	6	
ST. JOHN THE EVANGELIST	...	2	6		PARADISE AND THE PERI	...	4	0	
A. D. ARNOTT.					WISHING BELL (FEMALE VOICES) (SOL-FA, IS.)	...	2	6	
BALLAD OF CARMILHAN (SOL-FA, IS. 6d.)	...	2	6		MARMADUKE BARTON.				
YOUNG LOCHINVAR (SOL-FA, 6d.)	...	1	6		MASS IN A MAJOR (FOR ADVENT AND LENT)	...	1	0	
E. ASPA.					ARNOLD BAX.				
ENDYMION (WITH RECITATION)	...	2	6		FATHERLAND	...	1	0	
GIPSIES	...	1	0		BEETHOVEN.				
ASTORGA					CHORAL FANTASIA (SOL-FA, 3d.)	...	1	0	
STABAT MATER	...	1	0		CHORAL SYMPHONY (VOCAL PART) (SOL-FA, 6d.)	...	2	6	
IVOR ATKINS					COMMUNION SERVICE IN C	...	1	6	
HYMN OF FAITH	...	1	6		ENGEDI; OR, DAVID IN THE WILDERNESS	...	1	0	
AUBER.					FIDELIO (OPERA)	...	3	6	
FRA DIAVOLO (OPERA)	...	3	6		DITTO (CHORUSES ONLY)	...	2	0	
MASANIELLO (DITTO)	...	3	6		DITTO (FINALE ACT II.)	...	1	6	
J. C. BACH.					MASS IN C (SOL-FA, IS.)	...	1	0	
I WRESTLE AND PRAY (MOTET) (SOL-FA, 2d.)	...	0	4		MASS IN D	...	2	0	
J. S. BACH.					MOUNT OF OLIVES (CHORUSES, 6d.) (SOL-FA, 6d.)	...	1	0	
BE NOT AFRAID (NEW EDITION)	...	0	8		PRaise OF MUSIC	...	1	6	
BIDE WITH US (SOL-FA, 6d.)	...	1	0		RUINS OF ATHENS (SOL-FA, 6d.)	...	1	6	
BLESSING, GLORY, AND WISDOM	...	0	6		A. H. BEHREND.				
CHRIST LAY IN DEATH'S DARK PRISON	...	1	0		SINGERS FROM THE SEA (FEMALE V.) (SOL-FA, 9d.)	...	1	6	
CHRISTMAS ORATORIO	...	2	0		THROUGH THE YEAR (FEMALE V.) (SOL-FA, 9d.)	...	2	0	
DITTO (PARTS 1 & 2) (SOL-FA, 6d.)	...	1	0		BELLINI.				
DITTO (PARTS 3 & 4)	...	1	0		NORMA (OPERA)	...	3	6	
DITTO (PARTS 5 & 6)	...	1	0		I PURITANI (DITTO)	...	3	6	
COME, JESU, COME (MOTET)	...	1	0		SONNAMBULA (DITTO)	...	3	6	
COME, REDEEMER OF OUR RACE	...	1	0		WILFRED BENDALL.				
FROM DEPTHS OF WOE I CALL ON THEE	...	1	0		LADY OF SHALOTT (FEMALE V.) (SOL-FA, 8d.)	...	1	6	
GIVE THE HUNGRY MAN THY BREAD	...	1	0		LEGEND OF BREGENZ (FEMALE VOICES)	...	1	6	
GOD GOETH UP WITH SHOUTING	...	1	0		DITTO (SOL-FA)	...	0	8	
GOD SO LOVED THE WORLD	...	1	0		SONG DANCES (VOCAL SUITE) (FEMALE VOICES)	...	1	6	
GOD'S TIME IS THE BEST (SOL-FA, 6d.)	...	1	0		DITTO (SOL-FA)	...	0	6	
HOW BRIGHTLY SHINES (CHORUSES, SOL-FA, 6d.)	...	1	0		KAREL BENDL.				
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	...	1	0		WATER-SPRITE'S REVENGE (FEMALE VOICES)	...	1	0	
JESU, PRICELESS TREASURE (SOL-FA, 6d.)	...	1	0		JULIUS BENEDICT.				
JESUS, NOW WILL WE PRAISE THEE	...	1	0		LEGEND OF ST. CECILIA (SOL-FA, IS. 6d.)	...	2	6	
JESUS SLEEPS, WHAT HOPE REMAINETH	...	1	0		PASSION MUSIC FROM ST. PETER	...	1	6	
LET SONGS OF REJOICING	...	1	0		ST. PETER	...	3	0	
LORD IS A SUN AND SHIELD	...	1	0		GEORGE J. BENNETT.				
LORD IS MY SHEPHERD (CHORUSES ONLY, SOL-FA, 2d.)	...	1	0		EASTER HYMN	...	1	0	
LORD, REBUKE ME NOT	...	1	0		W. STERNDALÉ BENNETT.				
MAGNIFICAT IN D	...	1	0		EXHIBITION ODE	...	1	0	
MASS IN B MINOR (CHORUSES ONLY, SOL-FA, 2s.)	...	2	6		MAY QUEEN (SOL-FA, 6d.) (CHORUSES, 8d.)	...	1	0	
MISSA BREVIS IN A	...	1	6		WOMAN OF SAMARIA (SOL-FA, 9d.)	...	1	0	
MY SPIRIT WAS IN HEAVINESS (SOL-FA, 8d.)	...	1	0		HECTOR BERLIOZ.				
NOW SHALL THE GRACE (SOL-FA, 6d.)	...	0	6		CHILDHOOD OF CHRIST (CHORUSES, SOL-FA, 8d.)	...	2	0	
					FAUST (CHORUSES, SOL-FA, IS.)	...	2	0	
					TE DEUM LAUDAMUS (LATIN) (SOL-FA, IS. 6d.)	...	2	0	
					G. R. BETJEMANN.				
					SONG OF THE WESTERN MEN	...	1	0	

		s.	d.			s.	d.
HUGH BLAIR.				HAMILTON CLARKE.			
BLESSED ARE THEY WHO WATCH	...	1	6	DAISY CHAIN (OPERETTA) (SOL-FA, 9d.)	...	2	6
HARVEST-TIDE	...	1	0	DRUMS AND VOICES (OPERETTA) (SOL-FA, 9d.)	...	2	0
SONG OF DEBORAH AND BARAK	...	2	6	HORNPIPE HARRY (OPERETTA) (SOL-FA, 9d.)	...	2	6
TRAFALGAR (SOL-FA, 8d.)	...	1	6	MISSING DUKE (OPERETTA) (SOL-FA, 9d.)	...	2	6
JOSIAH BOOTH.				PEPIN THE PIPPIN (OPERETTA) (SOL-FA, 9d.)	...	2	6
DAY OF REST (FEMALE VOICES) (SOL-FA, 9d.)	...	1	6	FREDERIC CLIFFE.			
RUTLAND BOUGHTON.				NORTH-EAST WIND (SOL-FA, 9d.)	...	2	0
INVINCIBLE ARMADA	...	1	6	GERARD F. COBB.			
MIDNIGHT	...	2	0	MY SOUL TRULY WAITETH	...	1	0
SKELETON IN ARMOUR	...	2	0	SONG OF TRAFALGAR (MALE VOICES)	...	2	0
KATE BOUNDY.				S. COLERIDGE-TAYLOR.			
RIVAL FLOWERS (OPERETTA) (SOL-FA, 6d.)	...	1	6	A TALE OF OLD JAPAN (SOL-FA, 1s. 6d.)	...	2	6
E. M. BOYCE.				ATONEMENT (SACRED CANTATA)	...	3	6
LAY OF THE BROWN ROSARY	...	1	6	BLIND GIRL OF CASTÉL-CUILLÉ (SOL-FA, 1s.)	...	2	6
SANDS OF CORRIEMIE (FEMALE V.) (SOL-FA, 6d.)	...	1	6	BON-BON SUITE (SOL-FA, 1s.)	...	2	0
YOUNG LOCHINVAR	...	1	6	DEATH OF MINNEHAHA (SOL-FA, 1s.)	...	1	6
J. BRAHMS.				ENDYMION'S DREAM (SOL-FA, 9d.)	...	1	6
REQUIEM (SOL-FA, 1s.)	...	1	0	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1s.)	...	1	6
SONG OF DESTINY	...	1	0	DITTO DITTO (German words) Mark 3	...		
CHARLES BRAUN.				HIAWATHA'S DEPARTURE (SOL-FA, 1s.)	...	2	0
COUNTRY MOUSE AND THE TOWN MOUSE	...			MEG BLANE (SOL-FA, 9d.)	...	2	0
(FOR CHILDREN) (SOL-FA, 4d.)	...	1	0	SCENES FROM THE SONG OF HIAWATHA	...	3	6
QUEEN MAB (OPERETTA) (SOL-FA, 9d.)	...	2	0	DITTO DITTO (SOL-FA)	...	2	0
SIGURD	...	5	0	FREDERICK CORDER.			
SNOW QUEEN (OPERETTA) (SOL-FA, 6d.)	...	1	0	BRIDAL OF TRIERMALIN (SOL-FA, 1s.)	...	2	6
A. HERBERT BREWER.				MICHAEL COSTA.			
EMMAUS (SOL-FA, 9d.)	...	1	6	DREAM (SERENATA)	...	1	0
HOLY INNOCENTS	...	2	0	H. COWARD.			
O PRAISE THE LORD	...	1	0	GARETH AND LINET (CHORUSES, SOL-FA, 1s.)	...	2	6
O SING UNTO THE LORD	...	1	6	STORY OF BETHANY (SOL-FA, 1s. 6d.)	...	2	6
SIR PATRICK SPENS (SOL-FA, 8d.)	...	1	6	F. H. COWEN.			
SONG OF EDEN	...	1	0	CHRISTMAS SCENES (FEMALE V.) (SOL-FA, 9d.)	...	2	0
SUMMER SPORTS	...	1	6	CORONATION ODE	...	1	6
J. C. BRIDGE.				DAUGHTER OF THE SEA (FEMALE V.) (SOL-FA, 1s.)	...	2	0
DANIEL	...	3	6	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 6d.)	...	1	0
RESURGAM	...	1	6	JOHN GILPIN (SOL-FA, 1s.)	...	2	0
RUDEL	...	4	0	ODE TO THE PASSIONS (SOL-FA, 1s.)	...	2	0
J. F. BRIDGE.				ROSE OF LIFE (FEMALE VV.) (SOL-FA, 9d.)	...	2	0
BALLAD OF THE CLAMPHEDOWN (SOL-FA, 8d.)	...	1	0	RUTH (ORATORIO) (SOL-FA, 1s. 6d.)	...	4	0
BOADICEA	...	2	6	SLEEPING BEAUTY (SOL-FA, 1s. 6d.)	...	2	6
CALLIRHOË (SOL-FA, 1s. 6d.)	...	2	6	SONG OF THANKSGIVING	...	1	6
CRADLE OF CHRIST ("STABAT MATER")	...	1	6	ST. JOHN'S EVE (SOL-FA, 1s. 6d.)	...	2	6
FLAG OF ENGLAND (SOL-FA, 9d.)	...	1	6	SUMMER ON THE RIVER (FEMALE V.) (SOL-FA, 9d.)	...	2	0
FORGING THE ANCHOR (SOL-FA, 1s.)	...	1	6	THORGRIM (OPERA)	...	5	0
FROGS AND THE OX (CHILDREN) (SOL-FA, 6d.)	...	1	0	VEIL (POEM)	...	3	0
HYMN TO THE CREATOR	...	1	0	VILLAGE SCENES (FEMALE VV.) (SOL-FA, 9d.)	...	1	6
INCHCAPE ROCK (SOL-FA, 6d.)	...	1	0	WATER LILY	...	2	6
LOBSTER'S GARDEN PARTY (BOYS') (SOL-FA, 4d.)	...	1	0	J. W. COWIE.			
LORD'S PRAYER (SOL-FA, 6d.)	...	1	0	VIA CRUCIS (SOL-FA, 1s.)	...	1	6
MOUNT MORIAH	...	3	0	A. L. COWLEY.			
NINEVEH	...	2	6	HARVEST COVENANT (SOL-FA, 1s.)	...	2	0
ROCK OF AGES (LATIN AND ENGLISH) (SOL-FA, 4d.)	...	1	0	J. MAUDE CRAMENT.			
SONG OF THE ENGLISH (SOL-FA, 6d.)	...	1	0	I WILL MAGNIFY THEE, O GOD	...	2	6
SPIDER AND THE FLY (FEMALE V.) (SOL-FA, 6d.)	...	1	0	LITTLE RED RIDING-HOOD (FEMALE VOICES)	...	2	0
EDWARD BROOME.				W. CROTCH.			
HYMN OF TRUST	...	1	0	PALESTINE	...	3	0
DUDLEY BUCK.				W. H. CUMMINGS.			
LIGHT OF ASIA	...	3	0	FAIRY RING	...	2	6
EDWARD BUNNETT.				W. G. CUSINS.			
OUT OF THE DEEP	...	1	0	TE DEUM IN B FLAT	...	1	6
T. A. BURTON.				FELICIEN DAVID.			
CAPTAIN REECE (BOYS' VOICES) (SOL-FA, 6d.)	...	1	0	DESERT (MALE VOICES) (SOL-FA, 8d.)	...	1	6
MARTINET (HUMOROUS NAVAL CANTATA FOR BOYS) (SOL-FA, 6d.)	...	1	0	W. T. DAVID.			
TRAGEDY OF COCK ROBIN (SHORT ACTION PIECE) (SOL-FA, 3d.)	...	0	8	BLIND MAN OF JUDAH (SOL-FA, 1s.)	...	2	0
YARN OF THE NANCY BELL (BOYS' VOICES) (SOL-FA, 6d.)	...	1	0	H. WALFORD DAVIES.			
W. BYRD.				EVERYMAN (SOL-FA, 2s.)	...	3	0
MASS FOR FOUR VOICES	...	2	6	HERVÉ RIEL (SOL-FA, 8d.)	...	1	0
CARISSIMI.				HUMPTY DUMPTY (FOR CHILDREN) (SOL-FA, 9d.)	...	1	6
JEPHTHAH	...	1	0	LIFT UP YOUR HEARTS	...	2	6
A. VON AHN CARSE.				NOBLE NUMBERS	...	3	0
LAY OF THE BROWN ROSARY	...	2	6	ODE ON TIME	...	1	0
WILLIAM CARTER.				TEMPLE (ORATORIO)	...	4	0
PLACIDA (CHORUSES ONLY, 1s.)	...	2	0	THREE JOVIAL HUNTSMEN (FOLIO)	...	1	6
CHERUBINI.				DONIZETTI.			
FIRST REQUIEM MASS, C MINOR (LAT. AND ENG.)	...	1	0	LA FIGLIA DEL REGGIMENTO (OPERA)	...	3	6
SECOND MASS IN D MINOR	...	2	0	LUCIA DI LAMMERMOOR (OPERA)	...	3	6
THIRD MASS IN A (CORONATION)	...	1	0	LUCREZIA BORGIA (OPERA)	...	3	6
FOURTH MASS IN C	...	1	0	F. G. DOSSERT.			
E. T. CHIPP.				COMMUNION SERVICE IN E MINOR	...	2	0
NAOMI	...	2	0	T. F. DUNHILL.			
				FROLIC SOME HOURS (SOL-FA, 6d.)	...	1	6
				TUBAL CAIN (SOL-FA, 6d.)	...	1	0

ANTONÍN DVOŘÁK.		s.	d.
AT THE FOOT OF THE CROSS (SOL-FA, IS. 6d.)	...	2	6
COMMUNION SERVICE IN D	...	1	6
MASS IN D	...	1	6
PATRIOTIC HYMN	...	1	6
DITTO (GERMAN AND BOHEMIAN WORDS)	...	3	0
REQUIEM MASS	...	5	0
SPECTRE'S BRIDE (SOL-FA, IS. 6d.)	...	3	0
DITTO (GERMAN AND BOHEMIAN WORDS)	...	6	0
STABAT MATER (SOL-FA, IS. 6d.)	...	2	6
ST. LUDMILA	...	5	0
DITTO (GERMAN AND BOHEMIAN WORDS)	...	8	0

A. E. DYER.		s.	d.
ELECTRA OF SOPHOCLES (MALE VOICES)	...	1	6
SALVATOR MUNDI	...	2	6

H. J. EDWARDS.		s.	d.
ASCENSION	...	2	6
EPIPHANY	...	2	0
PRaise TO THE HOLIEST	...	1	6
RISEN LORD	...	2	6

EDWARD ELGAR.		s.	d.
APOSTLES (ORATORIO)	...	5	0
DITTO (CHORUSES) (SOL-FA)	...	2	6
DITTO (GERMAN WORDS) Mark 8	...	...	...
BANNER OF ST. GEORGE (SOL-FA, IS.)	...	1	6
BLACK KNIGHT (SOL-FA, IS.)	...	2	0
CARACTACUS (CHORUSES ONLY, SOL-FA, IS. 6d.)	...	3	6
DREAM OF GERONTIUS	...	3	6
DITTO, (CHORUSES ONLY, SOL-FA)	...	1	6
DITTO, (GERMAN WORDS) Mark 6	...	...	...
DITTO, (FRENCH WORDS, Prix fr. 7.50 net)	...	...	...
KINGDOM (ORATORIO)	...	5	0
DITTO (CHORUSES) (SOL-FA)	...	2	6
DITTO (GERMAN WORDS) Mark 5	...	...	...
KING OLAF (CHORUSES ONLY, SOL-FA, IS. 6d.)	...	3	0
LIGHT OF LIFE (LUX CHRISTI) (SOL-FA, IS.)	...	2	6
TE DEUM AND BENEDICTUS, IN F	...	1	0

ROSALIND F. ELLICOTT.		s.	d.
BIRTH OF SONG	...	1	6
ELYSIUM	...	1	0

GUSTAV ERNEST.		s.	d.
ALL THE YEAR ROUND (FEMALE VOICES)	...	...	...
(SOL-FA, 9d.)	...	1	6

HARRY EVANS.		s.	d.
VICTORY OF ST. GARMON (SOL-FA, 9d.)	...	1	6

A. J. EYRE.		s.	d.
COMMUNION SERVICE IN E FLAT	...	1	0

T. FACER.		s.	d.
MERRY CHRISTMAS (SCHOOL CANTATA)	...	...	...
(FEMALE VOICES) (SOL-FA, 6d.)	...	1	0
RED RIDING-HOOD'S RECEPTION (OPERETTA)	...	2	6
DITTO DITTO (SOL-FA)	...	0	9
SONS OF THE EMPIRE (FEMALE V.) (SOL-FA, 6d.)	...	1	6

EATON FANING.		s.	d.
BUTTERCUPS AND DAISIES (FEMALE VOICES)	...	...	...
(SOL-FA, 9d.)	...	1	6

HENRY FARMER.		s.	d.
MASS IN B FLAT (LATIN AND ENGLISH)	...	...	...
(SOL-FA, IS.)	...	2	0

PERCY E. FLETCHER.		s.	d.
DEACON'S MASTERPIECE (HUMOROUS) (SOL-FA, IS.)	...	1	6
ENCHANTED ISLAND (OPERETTA) (SOL-FA, 9d.)	...	2	0
OLD YEAR'S VISION (OPERETTA) (SOL-FA, 6d.)	...	1	6
TOY REVIEW (OPERETTA) (SOL-FA, 8d.)	...	1	6
WALRUS AND THE CARPENTER (SHORT CANTATA FOR SCHOOLS) (SOL-FA, 4d.)	...	1	0

FLOTOW.		s.	d.
MARTHA (OPERA)	...	3	6
J. C. FORRESTER.		s.	d.
KALENDAR (FEMALE VOICES) (SOL-FA, 9d.)	...	2	0
MYLES B. FOSTER.		s.	d.
ANGELS OF THE BELLS (FEMALE V.) (SOL-FA, 8d.)	...	1	6
BONNIE FISHWIVES (FEMALE V.) (SOL-FA, 9d.)	...	1	6
COMING OF THE KING (FEMALE V.) (SOL-FA, 8d.)	...	1	6
MERRY GAMES FOR CHILDREN (AN ACTION CANTATA FOR CHILDREN)	...	0	8
SNOW FAIRIES (FEMALE VOICES) (SOL-FA, 6d.)	...	1	6

ROBERT FRANZ.		s.	d.
PRaise YE THE LORD (PSALM 117)	...	1	0
A. M. FRIEDLÄNDER.		s.	d.
MUSIC	...	1	6
RETURN TO ZION	...	2	6

NIELS W. GADE.		s.	d.
CHRISTMAS EVE (SOL-FA, 4d.)	...	1	0
COMALA	...	2	0
CRUSADERS (SOL-FA, IS.)	...	2	0
ERL-KING'S DAUGHTER (SOL-FA, 9d.)	...	1	0
PSYCHE (SOL-FA, IS. 6d.)	...	2	6
SPRING'S MESSAGE (SOL-FA, 3d.)	...	0	8
ZION	...	1	0
HENRY GADSBY.		s.	d.
ALCESTIS (MALE VOICES)	...	4	0
COLUMBUS (DITTO)	...	2	6
LORD OF THE ISLES (SOL-FA, IS. 6d.)	...	2	6
F. W. GALPIN.		s.	d.
YE OLDE ENGLISHE PASTYMES (FEMALE V.)	...	1	6
H. BALFOUR GARDINER.		s.	d.
NEWS FROM WHYDAH	...	0	8
G. GARRETT.		s.	d.
HARVEST CANTATA (SOL-FA, 6d.)	...	1	0
SHUNAMMITE	...	3	0
TWO ADVENTS	...	1	6
A. R. GAUL.		s.	d.
AROUND THE WINTER FIRE (FEMALE VOICES)	...	2	0
DITTO (DITTO) (SOL-FA)	...	0	9
ELFIN HILL (FEMALE VOICES)	...	2	0
HARE AND THE TORTOISE (FOR CHILDREN)	...	1	0
DITTO (DITTO) (SOL-FA)	...	0	6
HOLY CITY (SOL-FA, IS.)	...	2	6
ISRAEL IN THE WILDERNESS (SOL-FA, IS.)	...	2	6
JOAN OF ARC (SOL-FA, IS.)	...	2	6
LEGEND OF THE WOOD (FEMALE V.) (SOL-FA, 8d.)	...	1	0
PASSION SERVICE	...	2	6
PRINCE OF PEACE (SOL-FA, IS.)	...	2	6
RUTH (SOL-FA, 9d.) (CHORUSES ONLY, IS.)	...	2	0
SONG OF LIFE (SOL-FA, 6d.)	...	1	0
TEN VIRGINS (SOL-FA, IS.)	...	2	6
TOILERS OF THE DEEP (FEMALE VOICES)	...	2	0
UNA (SOL-FA, IS.)	...	2	6
FR. GERNSHEIM.		s.	d.
SALAMIS. A TRIUMPH SONG (MALE VOICES)	...	1	0
E. OUSELEY GILBERT.		s.	d.
SANTA CLAUS AND HIS COMRADES (OPERETTA)	...	2	0
DITTO DITTO (SOL-FA)	...	0	8
F. E. GLADSTONE.		s.	d.
PHILIPPI	...	2	6
GLUCK.		s.	d.
IPHIGENIA IN AULIS (OPERA)	...	3	6
IPHIGENIA IN TAURIS (OPERA)	...	3	6
ORPHEUS (OPERA) (CHORUSES, SOL-FA, IS.)	...	3	6
DITTO (ACT II. ONLY)	...	1	6
DITTO (ACT II. CHORUSES ONLY) (SOL-FA)	...	0	9
PERCY GODFREY.		s.	d.
SONG OF THE AMAL	...	1	6
HERMANN GOETZ.		s.	d.
BY THE WATERS OF BABYLON	...	1	0
GENIA	...	1	0
WATER-LILY (MALE VOICES) (SOL-FA, 9d.)	...	1	6
A. M. GOODHART.		s.	d.
ARETHUSA	...	1	0
EARL HALDAN'S DAUGHTER	...	1	0
FOUNDER'S DAY	...	1	6
SIR ANDREW BARTON	...	1	0
SPANISH ARMADA	...	0	6
CH. GOUNOD.		s.	d.
COMMUNION SERVICE (MESSE SOLENNELLE)	...	1	6
DITTO (TROISIÈME MESSE SOLENNELLE)	...	1	6
DAUGHTERS OF JERUSALEM (LATIN, IS.)	...	1	0
DE PROFUNDIS (LATIN WORDS)	...	1	0
DITTO (OUT OF DARKNESS)	...	1	0
GALLIA (SOL-FA, 4d.)	...	1	0
FAUST (OPERA) (SELECTION) (SOL-FA, 9d.)	...	1	0
MESSE SOLENNELLE (ST. CECILIA)	...	1	0
MESSE SOLENNELLE TROISIÈME	...	1	6
MORS ET VITA (LATIN OR ENGLISH)	...	2	6
DITTO SOL-FA (LATIN AND ENGLISH)	...	1	0
DITTO PARTS II. AND III.	...	1	6
DITTO DITTO. (ENGLISH)	...	1	6
DITTO (REQUIEM MASS)	...	1	6
O COME NEAR TO THE CROSS (STABAT MATER)	...	0	8
OUT OF DARKNESS	...	1	0
REDEMPTION (ENGLISH WORDS) (SOL-FA, IS.)	...	2	6
DITTO PART I.	...	1	6
DITTO PART II.	...	1	0
DITTO PART III.	...	1	0
DITTO (FRENCH WORDS)	...	8	4
DITTO (GERMAN WORDS)	...	10	0

C. H. GRAUN.		s. d.	J. W. G. HATHAWAY.		s. d.
PASSION OF OUR LORD (CHORUSES IS.) ...	2	0	HOW SWEET THE MOONLIGHT SLEEPS ...	1	0
TE DEUM ...	2	0	JACK HORNER'S RIDE (CHILDREN) (SOL-FA, 8d.)	2	0
ALAN GRAY.			LEGEND OF BREGENZ ...	1	6
ARETHUSA ...	1	6	F. K. HATTERSLEY.		
LEGEND OF THE ROCK-BUOY BELL ...	1	0	HOW THEY BROUGHT THE GOOD NEWS FROM		
SONG OF REDEMPTION ...	1	6	GHENT TO AIX ...	1	6
THE WIDOW OF ZAREPHATH ...	2	0	KING ROBERT OF SICILY ...	2	6
J. O. GRIMM.			HAYDN.		
SOUL'S ASPIRATION ...	1	0	CREATION (SOL-FA, IS.) (CHORUSES, 8d.) ..	2	0
G. HALFORD.			DITTO POCKET EDITION ...	1	0
PARACLETE ...	2	0	INSANÆ ET VANÆ CURÆ (LATIN OR ENGLISH)	0	4
E. V. HALL.			MASS IN B FLAT, No. 1 (LATIN) ...	1	0
IS IT NOTHING TO YOU (SOL-FA, 3d.) ...	0	8	DITTO (LATIN AND ENGLISH) ...	1	0
W. A. HALL.			MASS IN C, No. 2 (LATIN) ...	1	0
PRESENTATION IN THE TEMPLE ...	1	6	MASS (IMPERIAL), No. 3 (LATIN AND ENGLISH)	1	0
HANDEL.			DITTO (LATIN) ...	1	0
ACIS AND GALATEA ...	1	0	MASS, No. 16 (LATIN) ...	1	6
DITTO, NEW EDITION, EDITED BY J. BARNBY	1	0	PASSION; OR, SEVEN LAST WORDS ...	2	0
DITTO DITTO (SOL-FA) ...	0	9	SEASONS (CHORUSES, IS.) ...	3	6
ALCESTE ...	2	0	EACH SEASON, singly (SPRING, SOL-FA, 6d.)	1	6
ALEXANDER BALUS ...	3	0	TE DEUM (ENGLISH AND LATIN) ...	1	6
ALEXANDER'S FEAST ...	2	0	BATTISON HAYNES.		
ATHALIAH ...	3	0	FAIRIES' ISLE (FEMALE VOICES) ...	1	6
BELSHAZZAR ...	3	0	SEA DREAM (FEMALE VOICES) (SOL-FA, 6d.)	1	6
CHANDOS TE DEUM ...	1	0	SEA FAIRIES (FEMALE VOICES) (SOL-FA, 6d.)	1	6
CORONATION AND FUNERAL ANTHEMS. Cloth	5	0	C. SWINNERTON HEAP.		
Or, singly:			FAIR ROSAMOND (SOL-FA, 2s.) (CHORUSES, IS. 6d.)	3	6
LET THY HAND BE STRENGTHENED ...	0	6	EDWARD HECHT.		
MY HEART IS INDITING ...	0	8	ERIC THE DANE ...	3	0
THE KING SHALL REJOICE (SOL-FA, 3d.)	0	6	O MAY I JOIN THE CHOIR INVISIBLE ...	1	0
THE WAYS OF ZION ...	1	0	GEORG HENSCHEL.		
ZADOK THE PRIEST (SOL-FA, 1½d.)	0	3	OUT OF DARKNESS (PSALM 130) ...	2	6
DEBORAH ...	2	0	STABAT MATER ...	2	6
DETTINGEN TE DEUM ...	1	0	TE DEUM LAUDAMUS IN C ...	1	6
DIXIT DOMINUS (FROM PSALM 110) ...	1	0	H. M. HIGGS.		
ESTHER ...	3	0	ERL KING ...	1	0
HERCULES (CHORUSES ONLY, IS.) ...	3	0	HENRY HILES.		
ISRAEL IN EGYPT, EDITED BY MENDELSSOHN	2	0	CRUSADERS ...	2	6
ISRAEL IN EGYPT, EDITED BY V. NOVELLO.			FERDINAND HILLER.		
POCKET EDITION (SOL-FA, IS.) ...	1	0	ALL THEY THAT TRUST IN THEE ...	0	8
JEPHTHA ...	2	0	NALA AND DAMAYANTI ...	4	0
JOSHUA (CHORUSES ONLY, SOL-FA, 8d.)	2	0	SONG OF VICTORY (SOL-FA, 9d.) ...	1	0
JUDAS MACCABÆUS (SOL-FA, IS.) ...	2	0	H. E. HODSON.		
DITTO POCKET EDITION ...	1	0	GOLDEN LEGEND ...	2	0
DITTO (CHORUSES ONLY) ...	0	8	HEINRICH HOFMANN.		
DITTO EDITED BY JOHN E. WEST	2	0	CHAMPAGNERLIED (MALE VOICES) ...	1	6
KING SHALL REJOICE (FOUR-PART) (SOL-FA, 3d.)	0	6	CINDERELLA ...	2	6
L'ALLEGRO (CHORUSES ONLY, IS.) ...	2	0	MELUSINA ...	2	0
MESSIAH, EDITED BY V. NOVELLO (SOL-FA, IS.)	2	0	SONG OF THE NORNS (FEMALE VOICES) ...	1	0
DITTO. DITTO. POCKET EDITION ...	1	0	SIDNEY R. HOGG.		
MESSIAH, EDITED BY W. T. BEST	2	0	NORMAN BARON ...	1	6
DITTO (SOL-FA) ...	1	0	JOSEPH HOLBROOKE.		
DITTO (CHORUSES ONLY) ...	0	8	BYRON (Poem) ...	1	6
MESSIAH, EDITED BY E. PROUT (SOL-FA, IS.)	2	0	C. HOLLAND.		
NISI DOMINUS (PSALM 127) ...	1	0	AFTER THE SKIRMISH ...	1	0
O COME LET US SING UNTO THE LORD	1	0	T. S. HOLLAND.		
O PRAISE THE LORD WITH ONE CONSENT			KING GOLDEMAR (OPERETTA) (SOL-FA, 9d.)	2	0
(SIXTH CHANDOS ANTHEM) (SOL-FA, 4d.)	1	0	PASTORAL MEDLEY (SKETCH) (SOL-FA, 9d.)	2	0
O PRAISE THE LORD, YE ANGELS (FOLIO) ...	2	6	GUSTAV VON HOLST.		
ODE ON ST. CECILIA'S DAY ...	1	0	IDEA (OPERETTA) (SOL-FA, 6d.) ...	1	0
PASSION ...	3	0	KING ESTMERE ...	2	0
DITTO (ABRIDGED EDITION) ...	1	0	HUMMEL.		
SAMSON (SOL-FA, IS.) ...	2	0	ALMA VIRGO (LATIN AND ENGLISH) ...	0	4
SAUL (CHORUSES ONLY, IS.) ...	2	0	COMMUNION SERVICE IN B FLAT ...	2	0
SEMELE ...	3	0	DITTO IN D ...	2	0
SOLOMON (CHORUSES ONLY, IS. 6d.)	2	0	DITTO IN E FLAT ...	2	0
SUSANNA ...	3	0	MASS IN B FLAT, No. 1 ...	1	0
THEODORA ...	3	0	MASS IN E FLAT, No. 2 ...	1	0
TRIUMPH OF TIME AND TRUTH ...	3	0	MASS IN D, No. 3 ...	1	0
UTRECHT JUBILATE ...	1	0	QUOD IN ORBE (LATIN AND ENGLISH) ...	0	4
ALFRED HARBOROUGH.			W. H. HUNT.		
CROSSING THE BAR ...	2	6	STABAT MATER ...	1	0
SYDNEY HARDCASTLE.			G. F. HUNTLEY.		
SING A SONG OF SIXPENNY (OPERETTA) ...	0	6	PUSS-IN-BOOTS (OPERETTA) (SOL-FA, 9d.)	2	0
HARDY, T. M.			VICTORIA (SOL-FA, IS.) ...	2	0
RIP VAN WINKLE (OPERETTA) (SOL-FA, 6d.)	1	6	H. H. HUSS.		
JULIUS HARRISON.			AVE MARIA (FEMALE VOICES) (SOL-FA,	1	0
HARVEST CANTATA (SOL-FA, 8d.) ...	1	0	F. ILIFFE.		
CHRISTMAS CANTATA ...	1	0	SWEET ECHO ...	1	0
C. A. E. HARRISS.			JOHN W. IVIMEY.		
CROWNING OF THE KING (SOL-FA, 4d.) ...	0	6	WITCH OF THE WOOD (OPERETTA) (SOL-FA 9d.)	2	0
PAN (A CHORIC IDYL) ...	2	6			
SANDS OF DEE ...	1	0			
BASIL HARWOOD.					
AS BY THE STREAMS OF BABYLON ...	1	6			
INCLINA, DOMINE (PSALM 86) ...	3	0			
JESUS! THY BOUNDLESS LOVE TO ME ...	1	0			

W. JACKSON.				G. A. MACFARREN.			
YEAR	...	...	s. d.	...	...	...	s. d.
G. JACOBI.				AJAX (GREEK PLAY) (MALE VOICES) ...			
BABES IN THE WOOD (OPERETTA) (SOL-FA, 9d.)	...	...	2 0	LADY OF THE LAKE (CHORUSES) (SOL-FA, IS.)	...	...	3 0
CINDERELLA (OPERETTA) (SOL-FA, IS.)	...	...	2 0	MAY DAY (CHORUSES, 6d.) (SOL-FA, 6d.)	...	...	2 0
D. JENKINS.				OUTWARD BOUND	...	...	1 0
DAVID AND SAUL (SOL-FA, 2s.)	...	...	3 0	ST. JOHN THE BAPTIST (CHORUSES) (SOL-FA, IS.)	...	...	3 0
A. JENSEN.				SONGS IN A CORNFIELD (FEMALE VOICES)	...	...	1 6
FEAST OF ADONIS (SOL-FA, 6d.)	...	...	1 0	DITTO (DITTO) (SOL-FA)	...	...	0 9
W. JOHNSON.				A. C. MACKENZIE.			
ECCE HOMO	...	...	1 0	BETHLEHEM	...	...	5 0
H. FESTING JONES.				DITTO ACT II., SEPARATELY	...	...	2 6
KING BULBOUS (OPERETTA) (SOL-FA, 8d.)	...	...	2 0	BRIDE (SOL-FA, 8d.)	...	...	1 0
WARWICK JORDAN.				COLOMBA (LYRICAL DRAMA)	...	...	5 0
BLOW YE THE TRUMPET IN ZION	...	...	1 0	DITTO (GERMAN WORDS)	...	...	8 0
N. KILBURN.				COTTER'S SATURDAY NIGHT (SOL-FA, IS.)	...	...	2 0
BY THE WATERS OF BABYLON	...	...	1 0	DREAM OF JUBAL	...	...	2 6
LORD IS MY SHEPHERD (PSALM 23)	...	...	0 8	DITTO (CHORUSES ONLY, SOL-FA)	...	...	1 0
SILVER STAR (FEMALE VOICES)	...	...	1 6	JASON	...	...	2 6
OLIVER KING.				JUBILEE ODE	...	...	1 6
BY THE WATERS OF BABYLON (PSALM 137)	...	...	1 6	NEW COVENANT	...	...	1 6
NAIADS (FEMALE VOICES)	...	...	1 6	PROCESSION OF THE ARK (CHORAL SCENE)	...	...	1 6
ROMANCE OF THE ROSES	...	...	2 6	DITTO (DITTO) (SOL-FA)	...	...	0 9
SANDS O' DEE (SOL-FA, 2d.)	...	...	0 4	ROSE OF SHARON (SOL-FA, 2s.)	...	...	2 6
THREE FISHERS (SOL-FA, 3d.)	...	...	0 6	STORY OF SAYID	...	...	3 0
J. KINROSS.				TROUBADOUR (LYRICAL DRAMA)	...	...	5 0
SONGS IN A VINEYARD (FEMALE V.) (SOL-FA, 6d.)	...	...	1 6	VENI, CREATOR SPIRITUS	...	...	2 0
H. LAHEE.				WITCH'S DAUGHTER	...	...	3 6
SLEEPING BEAUTY (FEMALE VV.) (SOL-FA, 6d.)	...	...	1 6	A. M. MACLEAN.			
MAX LAISTNER.				ANNUNCIATION	...	...	2 6
FRIAR'S MERE (MALE VOICES)	...	...	1 6	C. MACPHERSON			
HENRY LAWES.				BY THE WATERS OF BABYLON (PSALM 137)	...	...	2 0
MASQUE OF COMUS	...	...	2 0	L. MANCINELLI.			
EDWIN H. LEMARE.				ERO E LEANDRO (OPERA)	...	...	5 0
COMMUNION SERVICE IN F	...	...	2 6	F. W. MARKULL.			
'TIS THE SPRING OF SOULS TO-DAY	...	...	1 0	ROLAND'S HORN (MALE VOICES)	...	...	2 6
LEONARDO LEO.				F. E. MARSHALL.			
DIXIT DOMINUS	...	...	1 0	PRINCE SPRITE (FEMALE VOICES)	...	...	2 6
F. LEONI.				CHORAL DANCES FROM DITTO	...	...	1 0
GATE OF LIFE (SOL-FA, IS.)	...	...	2 0	GEORGE C. MARTIN			
H. LESLIE.				COMMUNION SERVICE IN A...	...	...	1 0
FIRST CHRISTMAS MORN	...	...	2 6	DITTO IN C	...	...	1 0
F. LISZT.				FESTIVAL TE DEUM IN A (SOL-FA, 2d.)	...	...	0 6
LEGEND OF ST. ELIZABETH	...	...	3 0	J. MASSENET.			
THIRTEENTH PSALM	...	...	2 0	MANON (OPERA)	...	...	6 0
C. H. LLOYD.				J. T. MASSER.			
ALCESTIS (MALE VOICES)	...	...	1 6	HARVEST CANTATA	...	...	1 0
ANDROMEDA	...	...	3 0	J. H. MAUNDER.			
GLEANERS' HARVEST (FEMALE VOICES)	...	...	1 6	BETHLEHEM (CHRISTMAS) (SOL-FA, IS.)	...	...	2 0
HERO AND LEANDER (SOL-FA, 9d.)	...	...	1 6	OLIVET TO CALVARY (SOL-FA, 9d.)	...	...	1 6
HYMN OF THANKSGIVING	...	...	2 0	PENITENCE, PARDON, AND PEACE (SOL-FA, IS.)	...	...	1 6
LONGBEARD'S SAGA (MALE VOICES)	...	...	1 6	SONG OF THANKSGIVING (SOL-FA, 9d.)	...	...	1 6
O GIVE THANKS UNTO THE LORD	...	...	1 0	T. R. MAYOR.			
RIGHTEOUS LIVE FOR EVERMORE	...	...	1 6	LOVE OF CHRIST	...	...	1 0
ROSSALL	...	...	2 0	J. H. MEE.			
SIR OGIE AND THE LADIE ELSIE	...	...	1 6	DELPHI, A LEGEND OF HELLAS (MALE VOICES)	...	...	1 0
SONG OF BALDER	...	...	1 0	HORATIUS (MALE VOICES)	...	...	1 0
SONG OF JUDGMENT	...	...	2 6	MISSA SOLENNIS IN B FLAT	...	...	2 0
CLEMENT LOCKNANE.				MENDELSSOHN.			
ELFIN QUEEN (FEMALE VOICES)	...	...	1 6	ANTIGONE (MALE VOICES) (SOL-FA, IS.)	...	...	4 0
HARVEY LÖHR.				AS THE HART PANTS (PSALM 42) (SOL-FA, 6d.)	...	...	1 0
QUEEN OF SHEBA (CHORUSES ONLY, IS.)	...	...	5 0	ATHALIE (SOL-FA, 8d.)	...	...	1 0
W. H. LONGHURST.				AVE MARIA (SAVIOUR OF SINNERS)	...	...	1 0
VILLAGE FAIR (FEMALE VOICES)	...	...	2 0	CHRISTUS (SOL-FA, 6d.)	...	...	1 0
ELVA LORENCE AND				COME, LET US SING (PSALM 95) (SOL-FA, 6d.)	...	...	1 0
G. KENNEDY CHRYSTIE.	...	...	2 0	ELIJAH (POCKET EDITION)	...	...	1 0
TERRA FLORA (OPERETTA FOR CHILDREN)	...	...	2 0	DITTO (SOL-FA, IS.)	...	...	2 0
C. EGERTON LOWE.				DITTO (CHORUSES ONLY)	...	...	1 0
LITTLE BO-PEEP (OPERETTA) (SOL-FA, 4d.)	...	...	1 0	FESTGESANG (S.A.T.B.) (SOL-FA, 2d.)	...	...	1 0
M. L. C. L.				DITTO (MALE VOICES) (T.T.B.B.)	...	...	1 0
SPORTS (OPERETTA)	...	...	2 0	HEAR MY PRAYER (S. SOLO AND CHORUS)	...	...	1 0
HAMISH MACCUNN.				DITTO (DITTO) (SOL-FA, 2d.)	...	...	0 4
LAY OF THE LAST MINSTREL (SOL-FA, IS. 6d.)	...	...	2 6	HYMN OF PRAISE (LOBGESANG) (SOL-FA, 6d.)	...	...	1 0
LORD ULLIN'S DAUGHTER (SOL-FA, 8d.)	...	...	1 0	DITTO (CHORUSES ONLY)	...	...	0 6
WRECK OF THE HESPERUS (SOL-FA, 6d.)	...	...	1 0	LAUDA SION (PRAISE JEHOVAH) (SOL-FA, 9d.)	...	...	1 0
I 3/12.				LORD, HOW LONG WILT THOU (SOL-FA, 4d.)	...	...	1 0
				LORELEY (OPERA) (SOL-FA, 6d.)	...	...	1 0
				MAN IS MORTAL (EIGHT VOICES)	...	...	1 0
				MIDSUMMER NIGHT'S DREAM (FEMALE VOICES)	...	...	1 0
				DITTO (DITTO) (SOL-FA)	...	...	0 4
				MY GOD, WHY, O WHY (SOL-FA, 4d.)	...	...	0 6
				NOT UNTO US, O LORD (PSALM 115)	...	...	1 0

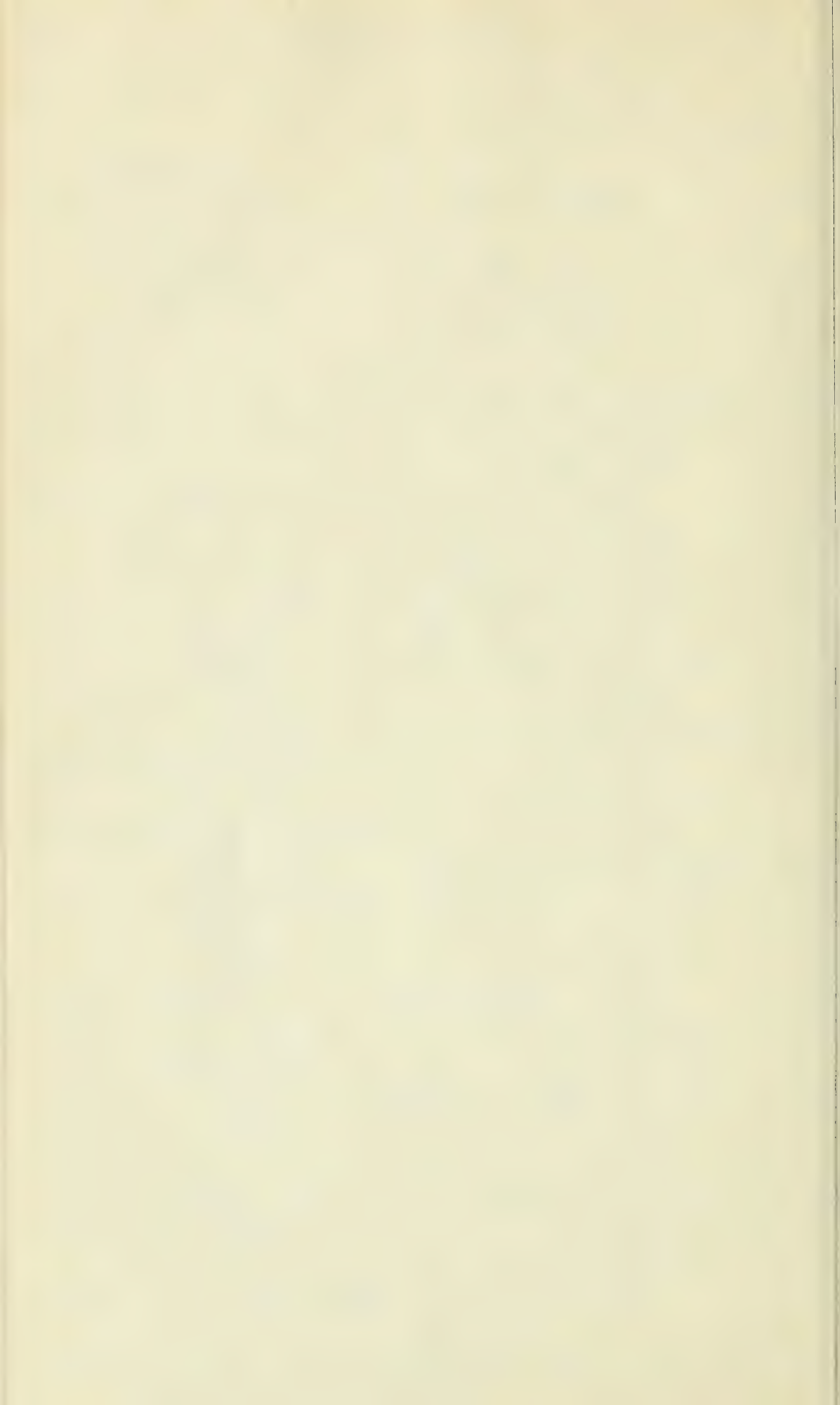
MENDELSSOHN—Continued.		s.	d.
ŒDIPUS AT COLONOS (MALE VOICES) ...	3	0	
ST. PAUL (CHORUSES, SOL-FA, IS.) ...	2	0	
DITTO (POCKET EDITION) ...	1	0	
SING TO THE LORD (PSALM 98) ...	0	8	
SON AND STRANGER (OPERA) ...	4	0	
THREE MOTETS FOR FEMALE VOICES ...	1	0	
(DITTO, SOL-FA, 1 st d., 2 ^d ., AND 2 ^d . EACH.)			
TO THE SONS OF ART (MALE VOICES) ...	1	0	
DITTO (SOL-FA) ...	0	3	
WALPURGIS NIGHT (SOL-FA, IS.) ...	1	0	
WHEN ISRAEL OUT OF EGYPT CAME (SOL-FA, 9d.)	1	0	
WHY RAGE FIERCELY (SOL-FA, 3d.) ...	0	6	
R. D. METCALFE AND A. KENNEDY.			
PRINCE FERDINAND OPERETTA (SOL-FA, 9d.) ...	2	0	
MEYERBEER.			
L'ETOILE DU NORD (OPERA) ...	5	0	
NINETY-FIRST PSALM (LATIN) ...	1	0	
DITTO (ENGLISH) ...	1	0	
A. MOFFAT.			
BEE QUEEN (OPERA) (SOL-FA, 6d.) ...	1	0	
CHRISTMAS DREAM (CHILDREN) (SOL-FA, 4d.)	1	0	
B. MOLIQUE.			
ABRAHAM ...	3	0	
J. A. MOONIE.			
KILLIECRANKIE (SOL-FA, 8d.) ...	1	6	
WOODLAND DREAM (FEMALE VOICES)			
(SOL-FA, 9d.) ...	2	0	
HAROLD MOORE.			
DARKEST HOUR (SOL-FA, 9d.) ...	1	6	
MOZART.			
COMMUNION SERVICE IN B FLAT (No. 7) ...	1	6	
COSI FAN TUTTE (OPERA) ...	5	0	
DIE ZAUBERFLÖTE (DITTO) ...	3	6	
DON GIOVANNI (DITTO) ...	3	6	
GLORY, HONOUR, PRAISE. THIRD MOTET			
(SOL-FA, 2d.) ...	0	3	
HAVE MERCY, O LORD. SECOND MOTET ...	0	3	
IL SERAGLIO (OPERA) ...	3	6	
KING THAMOS ...	1	0	
LE NOZZE DI FIGARO (OPERA) ...	3	6	
LITANIA DE VENERABILI ALTARIS (IN E FLAT)	1	6	
LITANIA DE VENERABILI SACRAMENTO (IN B FLAT)	1	6	
MASS IN C (No. 1) (LATIN AND ENGLISH) ...	1	0	
MASS IN B FLAT (No. 7) ...	1	0	
MASS IN G (No. 12) (LATIN) ...	1	0	
DITTO (LATIN AND ENGLISH) (SOL-FA, 9d.)	1	0	
DITTO (CHORUSES ONLY) ...	0	8	
MASS IN D (No. 15) (REQUIEM) ...	1	0	
DITTO (LATIN AND ENGLISH) ...	1	0	
DITTO (DITTO) (SOL-FA) ...	1	0	
O GOD, WHEN THOU APPEAREST. FIRST MOTET	0	3	
DITTO DITTO (SOL-FA) ...	0	2	
SPLENDENTE TE, DEUS. FIRST MOTET ...	0	3	
E. MUNDELLA.			
VICTORY OF SONG (FEMALE VOICES) ...	1	0	
JOHN NAYLOR.			
JEREMIAH ...	3	0	
J. NEŠVERA.			
DE PROFUNDIS ...	2	6	
STAFFORD NORTH.			
IN THE MORNING (SOL-FA, 8d.) ...	1	0	
E. A. NUNN.			
MASS IN C ...	2	0	
E. CUTHBERT NUNN.			
FAIRY SLIPPER (CHILDREN'S OPERA) (SOL-FA, 8d.)	2	0	
VIA DOLOROSA ...	1	6	
FREDK. OUSELEY.			
MARTYRDOM OF ST. POLYCARP ...	2	6	
PALESTRINA.			
COMMUNION SERVICE (ASSUMPTA EST MARIA)	2	6	
COMMUNION SERVICE (MISSA PAPÆ MARCELLI)	2	6	
MISSA ASSUMPTA EST MARIA ...	2	6	
MISSA BREVIS ...	2	6	
MISSA "O ADMIRABILE COMMERCIIUM" ...	2	6	
MISSA PAPÆ MARCELLI ...	2	0	
STABAT MATER ...	1	6	
H. W. PARKER.			
HORA NOVISSIMA ...	3	6	
KOBOLDS ...	1	6	
LEGEND OF ST. CHRISTOPHER ...	5	0	
WANDERER'S PSALM ...	2	6	

C. H. H. PARRY.		s.	d.
AGAMEMNON (GREEK PLAY) (MALE VOICES) ...	3	0	
BEYOND THESE VOICES THERE IS PEACE ...	2	6	
BIRDS OF ARISTOPHANES (GREEK PLAY) (MALE)	5	0	
BLEST PAIR OF SIRENS (SOL-FA, 8d.) ...	1	0	
DITTO (ENGLISH AND GERMAN WORDS)			
Mark 2.50			
DE PROFUNDIS (PSALM 130) ...	2	0	
ETON ...	2	0	
ETON MEMORIAL ODE ...	1	6	
GLORIES OF OUR BLOOD AND STATE ...	1	0	
INVOCATION TO MUSIC ...	2	6	
JOB (CHORUSES ONLY, SOL-FA, IS.) ...	2	6	
JUDITH (CHORUSES ONLY, SOL-FA, 2s.) ...	5	0	
KING SAUL (CHORUSES ONLY, SOL-FA, IS. 6d.)	5	0	
L'ALLEGRO (SOL-FA, IS. 6d.) ...	2	6	
LOTOS-EATERS (THE CHORIC SONG) ...	2	0	
LOVE THAT CASTETH OUT FEAR ...	2	6	
MAGNIFICAT (LATIN) ...	1	6	
ODE ON ST. CECILIA'S DAY (SOL-FA, IS.) ...	2	0	
ODE TO MUSIC (SOL-FA, 6d.) ...	1	6	
PIED PIPER OF HAMELIN (SOL-FA, IS.) ...	2	0	
PROMETHEUS UNBOUND ...	3	0	
SONG OF DARKNESS AND LIGHT (SOL-FA, 9d.) ...	2	0	
SOUL'S RANSOM (A PSALM OF THE POOR) ...	2	0	
TE DEUM LAUDAMUS (LATIN) ...	2	6	
DITTO (CORONATION) ...	1	0	
VISION OF LIFE (SOL-FA, IS.) ...	2	6	
VOCES CLAMANTUM (THE VOICES OF THEM)	2	0	
WAR AND PEACE (CHORUSES, SOL-FA, IS. 6d.)	3	0	
T. M. PATTISON.			
ANCIENT MARINER (CHORUSES ONLY, IS.) ...	2	6	
LAY OF THE LAST MINSTREL (CHORUSES, IS.) ...	2	6	
LONDON CRIES ...	2	0	
MAY DAY ...	1	0	
MIRACLES OF CHRIST (SOL-FA, 6d.) ...	1	0	
A. L. PEACE.			
ST. JOHN THE BAPTIST (SOL-FA, IS.) ...	2	6	
PERGOLESI.			
STABAT MATER (FEMALE VOICES) (SOL-FA, 6d.)	1	0	
CIRO PINSUTI.			
PHANTOMS—FANTASMI NELL' OMBRA ...	1	0	
PERCY PITT.			
HOHENLINDEN (MALE VOICES) ...	1	6	
JOHN POINTER.			
SONG OF HAROLD HARFAGER (MALE VOICES)			
(SOL-FA, 6d.) ...	1	0	
V. W. POPHAM.			
EARLY SPRING ...	1	0	
J. B. POWELL.			
PANGE LINGUA (SING, MY TONGUE) ...	1	6	
A. H. D. PRENDERGAST			
SECOND ADVENT ...	1	6	
F. W. PRIEST.			
CENTURION'S SERVANT ...	0	8	
C. E. PRITCHARD.			
KUNACEPA ...	4	0	
E. PROUT.			
DAMON AND PHINTIAS (MALE VOICES) ...	2	6	
FREEDOM ...	1	0	
HEREWARD ...	4	0	
HUNDRETH PSALM (SOL-FA, 4d.) ...	1	0	
QUEEN AIMÉE (FEMALE VOICES) ...	1	6	
RED CROSS KNIGHT (SOL-FA, 2s.) ...	4	0	
H. PURCELL.			
DIDO AND ÆNEAS ...	2	6	
KING ARTHUR ...	2	0	
MASQUE IN "DIOCLESIAN" ...	2	0	
ODE ON ST. CECILIA'S DAY (CHORUSES,			
SOL-FA, 8d.) ...	2	0	
TE DEUM AND JUBILATE IN D ...	1	0	
TE DEUM (Ed. by J. F. BRIDGE) (SOL-FA, 6d.)	1	0	
DITTO (LATIN ARRANGEMENT BY R. R. TERRY)	1	0	
G. RATHBONE.			
ORPHEUS (POWER OF MUSIC) (FEMALE			
VOICES) (SOL-FA, 6d.) ...	1	6	
VOGELWEID THE MINNESINGER (CHILDREN'S			
VOICES) (SOL-FA, 6d.) ...	1	0	
F. J. READ.			
SONG OF HANNAH ...	1	0	
ODE ...	1	6	

J. F. H. READ.		s.	d.	SCHUMANN.		s.	d.
BARTIMEUS ... ..	...	1	6	ADVENT HYMN, "IN LOWLY GUISE" ... ..	...	1	0
CARACTACUS ... ..	...	2	6	FAUST ... ..	...	3	0
CONSECRATION OF THE BANNER ... ..	...	1	6	GENOVEVA (OPERA) ... ..	...	3	6
DEATH OF YOUNG ROMILLY ... ..	...	1	6	KING'S SON ... ..	...	1	0
HAROLD ... ..	...	4	0	LUCK OF EDENHALL (MALE VOICES) (SOL-FA, IS.)	...	1	6
HESPERUS (SOL-FA, 9d.) ... ..	...	1	6	MANFRED ... ..	...	1	0
IN THE FOREST (MALE VOICES) ... ..	...	1	0	MIGNON'S REQUIEM ... ..	...	1	0
PSYCHE (CHORUSES ONLY, 2S.) ... ..	...	5	0	MINSTREL'S CURSE ... ..	...	1	6
DOUGLAS REDMAN.				NEW YEAR'S SONG (SOL-FA, 6d.) ... ..	...	1	0
COR UNAM, VIA UNA (FEMALE VOICES) ...	...	1	6	PARADISE AND THE PERI (SOL-FA, IS. 6d.)	...	2	6
C. T. REYNOLDS.				PILGRIMAGE OF THE ROSE ... ..	...	1	0
CHILDHOOD OF SAMUEL (SOL-FA, IS.) ...	...	2	0	REQUIEM ... ..	...	2	0
ARTHUR RICHARDS.				SONG OF THE NIGHT ... ..	...	0	9
PUNCH AND JUDY (OPERETTA) (SOL-FA, 6d.)	...	1	6	H. SCHÜTZ.			
WAXWORK CARNIVAL (OPERETTA) (SOL-FA, 8d.)	...	2	0	PASSION OF OUR LORD ... ..	...	1	0
J. V. ROBERTS.				BERTRAM LUARD-SELBY.			
JONAH ... ..	...	2	0	DYING SWAN ... ..	...	1	0
PASSION ... ..	...	1	6	FAKENHAM GHOST ... ..	...	1	6
R. WALKER ROBSON.				HELENA IN TROAS ... ..	...	3	6
CHRISTUS TRIUMPHATOR ... ..	...	3	6	SUMMER BY THE SEA (FEMALE VV.) (SOL-FA, 6d.)	...	1	6
W. S. ROCKSTRO.				WAITS OF BREMEN (CHILDREN) (SOL-FA, 6d.)	...	1	6
GOOD SHEPHERD ... ..	...	2	6	H. R. SHELLEY.			
J. L. ROECKEL.				VEXILLA REGIS (THE ROYAL BANNERS FORWARD)	...	2	6
HOURS (OPERETTA) (SOL-FA, 9d.) ... ..	...	2	0	E. SILAS.			
LITTLE SNOW-WHITE (OPERETTA) (SOL-FA, 9d.)	...	2	0	COMMUNION SERVICE IN C ... ..	...	1	6
SILVER PENNY (OPERETTA) (SOL-FA, 9d.)	...	2	0	JOASH ... ..	...	4	0
EDMUND ROGERS.				MASS IN C ... ..	...	1	0
FOREST FLOWER (FEMALE VOICES) ... ..	...	1	6	HENRY SMART.			
ROLAND ROGERS.				BRIDE OF DUNKERRON (SOL-FA, IS.) ... ..	...	2	0
FLORABEL (FEMALE VOICES) (SOL-FA, IS.)	...	1	6	KING RENÉ'S DAUGHTER (FEMALE VOICES) ..	...	1	6
PRAYER AND PRAISE ... ..	...	4	0	DITTO (DITTO) (SOL-FA)	...	0	9
F. ROLLASON.				J. M. SMIETON.			
STOOD THE MOURNFUL MOTHER WEeping ...	...	1	6	ARIADNE (SOL-FA, 9d.) ... ..	...	2	0
ROMBERG.				CONNLA ... ..	...	2	6
HARMONY OF THE SPHERES ... ..	...	1	0	KING ARTHUR (SOL-FA, IS.) ... ..	...	2	6
LAY OF THE BELL (SOL-FA, 8d.) ... ..	...	1	0	ALICE MARY SMITH.			
TE DEUM ... ..	...	1	0	ODE TO THE NORTH-EAST WIND ... ..	...	1	0
TRANSIENT AND THE ETERNAL (SOL-FA, 4d.)	...	1	0	ODE TO THE PASSIONS ... ..	...	2	0
C. B. ROTHAM.				RED KING (MALE VOICES) ... ..	...	1	0
ANDROMEDA ... ..	...	2	6	SONG OF THE LITTLE BALTUNG (MALE VOICES)	...	1	0
ROSSINI.				DITTO (SOL-FA) ... ..	...	0	8
GUILLAUME TELL (OPERA) ... ..	...	5	0	E. M. SMYTH			
IL BARBIERE (DITTO) ... ..	...	3	6	MASS IN D ... ..	...	2	6
MOSES IN EGYPT ... ..	...	6	0	ARTHUR SOMERVELL.			
STABAT MATER (SOL-FA, IS.) (CHORUSES, 6d.)	...	1	0	CHARGE OF THE LIGHT BRIGADE (SOL-FA, 4d.)	...	0	9
CHARLES B. RUTENBER.				ELEGY ... ..	...	1	6
DIVINE LOVE ... ..	...	2	6	ENCHANTED PALACE (OPERETTA) (SOL-FA, 8d.)	...	2	0
JOSEPH RYELANDT.				FORSAKEN MERMAN (SOL-FA, 8d.) ... ..	...	1	6
DE KOMST DES HEEREN (COMING OF THE LORD)	...	8	0	KING THRUSHBEARD (OPERETTA) (SOL-FA, 9d.)	...	2	0
ED. SACHS.				KNAVE OF HEARTS (OPERETTA) (SOL-FA, 8d.)	...	2	0
KING-CUPS ... ..	...	1	0	MASS IN C MINOR ... ..	...	2	6
WATER LILIES ... ..	...	1	0	ODE ON THE INTIMATIONS OF IMMORTALITY ...	...	2	0
C. SAINTON-DOLBY.				ODE TO THE SEA (SOL-FA, IS.) ... ..	...	2	0
FLORIMEL (FEMALE VOICES) ... ..	...	2	6	POWER OF SOUND (SOL-FA, IS.) ... ..	...	2	0
CAMILLE SAINT-SAËNS.				PRINCESS ZARA (OPERETTA) (SOL-FA, 9d.)	...	2	0
HEAVENS DECLARE—CÆLI ENARRANT ... ..	...	1	6	SEVEN LAST WORDS ... ..	...	1	0
H. W. SCHARTAU.				R. SOMERVILLE.			
CHRISTMAS HOLIDAYS (FEMALE VOICES) ...	...	0	6	'PRENTICE PILLAR (OPERA) ... ..	...	2	0
SCHUBERT.				W. H. SPEER.			
COMMUNION SERVICE IN A FLAT ... ..	...	2	0	JACKDAW OF RHEIMS ... ..	...	2	0
DITTO IN B FLAT ... ..	...	2	0	LAY OF ST. CUTHBERT ... ..	...	2	0
DITTO IN C ... ..	...	2	0	SPOHR.			
DITTO IN E FLAT ... ..	...	2	0	CALVARY ... ..	...	2	6
DITTO IN F ... ..	...	2	0	CHRISTIAN'S PRAYER ... ..	...	1	0
DITTO IN G ... ..	...	2	0	FALL OF BABYLON ... ..	...	3	0
LAZARUS (EASTER) ... ..	...	1	6	FROM THE DEEP I CALLED ... ..	...	0	9
MASS IN A FLAT ... ..	...	1	0	GOD IS MY SHEPHERD ... ..	...	0	9
DO. IN B FLAT ... ..	...	1	0	GOD, THOU ART GREAT (SOL-FA, 6d.) ... ..	...	1	0
DO. IN C ... ..	...	1	0	HOW LOVELY ARE THY DWELLINGS FAIR ...	...	0	8
DO. IN E FLAT ... ..	...	2	0	HYMN TO ST. CECILIA ... ..	...	1	0
DO. IN F (SOL-FA, 9d.) ... ..	...	1	0	JEHOVAH, LORD OF HOSTS ... ..	...	0	4
DO. IN G ... ..	...	1	0	LAST JUDGMENT (SOL-FA, IS.) ... ..	...	1	0
SONG OF MIRIAM (SOL-FA, 6d.) ... ..	...	1	0	DITTO (CHORUSES ONLY) ... ..	...	0	6
DITTO (WELSH WORDS) (SOL-FA) ... ..	...	0	6	MASS (FIVE SOLO VOICES AND DOUBLE CHOIR)	...	2	0
SONG OF THE SPIRITS OVER THE WATERS	...	...	...	JOHN STAINER.			
(MALE VOICES) (SOL-FA, 6d.) ... ..	...	1	0	CRUCIFIXION (SOL-FA, 9d.) ... ..	...	1	6
1 3/12.				DAUGHTER OF JAIRUS (SOL-FA, 9d.) ... ..	...	1	6
				ST. MARY MAGDALEN (SOL-FA, IS.) ... ..	...	2	0

C. VILLIERS STANFORD.				s.	d.	R. WAGNER.—Continued.				s.	d.
BATTLE OF THE BALTIC	1	6	LOHENGGRIN (OPERA)...	3	6
CARMEN SÆCULARE	1	6	DITTO ACT I.	1	6
COMMUNION SERVICE IN G	2	6	DITTO ACT II.	1	6
EAST TO WEST	1	6	DITTO (CHORUSES ONLY, SOL-FA)	1	0
EDEN (DRAMATIC ORATORIO)	5	0	TANNHÄUSER (OPERA)	3	6
EUMENIDES (MALE VOICES)	3	0	DITTO ACT II.	2	0
GOD IS OUR HOPE (PSALM 46)	2	0	DITTO ACT III.	1	6
MASS IN G MAJOR	2	6	DITTO (CHORUSES ONLY, SOL-FA)	1	0
REVENGE (SOL-FA, 9d.)	1	0	TRISTAN AND ISOLDE (OPERA)	3	6
DITTO (GERMAN WORDS)	Mark 2	W. M. WAIT.			
VOYAGE OF MAELDUNE	2	6	GOD WITH US	2	0
D. STEPHEN.				GOOD SAMARITAN	2	0
LAIRD O' COCKPEN (SOL-FA, 6d.)	1	0	ST. ANDREW	2	0
STEFAN STOCKER.				ERNEST WALKER.			
SONG OF THE FATES	1	0	HYMN TO DIONYSUS	1	0
SIGISMOND STOJOWSKI.				ODE TO A NIGHTINGALE	1	0
SPRINGTIME	1	0	R. H. WALTHER.			
J. STORER.				PIED PIPER OF HAMELIN	2	0
MASS OF OUR LADY OF RANSOM	1	6	H. W. WAREING.			
TOURNAMENT	1	0	QUEEN SUMMERS (OPERA) (SOL-FA, 6d.)	1	0
E. C. SUCH.				HO-HO, OF THE GOLDEN BELT (SOL-FA, 6d.)	1	0
GOD IS OUR REFUGE (PSALM 46)	1	0	PRINCESS SNOWFLAKE (OPERA) (SOL-FA, 6d.)	1	0
NARCISSUS AND ECHO (CHORUSES ONLY, IS.)	3	0	WRECK OF THE HESPERUS	1	6
ARTHUR SULLIVAN.				HENRY WATSON.			
EXHIBITION ODE	1	0	IN PRAISE OF THE DIVINE (MALE VOICES)	2	0
GOLDEN LEGEND (SOL-FA, 2s.)	3	6	PSALM OF THANKSGIVING	1	0
KING ARTHUR (INCIDENTAL MUSIC)	1	6	WEBER.			
TE DEUM (FESTIVAL) (SOL-FA, IS.)	1	0	COMMUNION SERVICE IN E FLAT	1	6
TE DEUM (THANKSGIVING) (SOL-FA, 9d.)	1	0	DER FREISCHÜTZ (OPERA)	3	6
T. W. SURETTE.				DITTO (CHORUSES ONLY, IS 6d.)
EVE OF ST. AGNES	2	6	EURYANTHE (OPERA)	3	6
W. TAYLOR.				IN CONSTANT ORDER	1	6
ST. JOHN THE BAPTIST	...	Paper boards	4	0	JUBILEE CANTATA	1	0
A. GORING THOMAS.				MASS IN E FLAT (LATIN AND ENGLISH)	1	0
SUN-WORSHIPPERS (SOL-FA, 9d.)	1	0	MASS IN G (DITTO)	1	0
LLYN Y FAN (VAN LAKE) (SOL-FA, IS. 6d.)	3	6	OBERON (OPERA)	3	6
E. H. THORNE.				PRECIOSA (OPERA) (CHORUSES ONLY, 6d.)	1	0
BE MERCIFUL UNTO ME	1	0	THREE SEASONS	1	0
G. W. TORRANCE.				S. WESLEY.			
REVELATION	5	0	DIXIT DOMINUS	1	0
BERTHOLD TOURS.				EXULTATE DEO (SING ALOUD WITH GLADNESS)	0	6
FESTIVAL ODE	1	0	IN EXITU ISRAEL (ENGLISH OR LATIN WORDS)	0	4
HOME OF TITANIA (FEMALE VOICES) (SOL-FA, 6d.)	1	0	S. S. WESLEY.			
FERRIS TOZER.				O LORD, THOU ART MY GOD	1	0
BALAAM AND BALAK	2	6	FLORENCE E. WEST.			
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